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PRACTICAL PALMISTRY

A TREATISE ON CHIROSOPHY

BASED UPON

ACTUAL EXPERIENCES

BY

HENRY FRITH

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"HOW TO READ HANDWRITING," &C., &C.

WITH NUMEROUS ILLUSTRATIONS

BY

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PREFACE.

THERE is little need for any Preface to this volume, which might fairly be called a record of personal experiences in amateur Palmistry. I wish to repeat here what I have asserted in the body of the work, that the statements of actual cases are perfectly true and authentic, reproduced so far as memory serves me in detail, but, in facts, true. To check the inevitable, and pardonable, suggestion as to failing memory I quote from a letter recently received from a resident at Folkestone whom I have never seen, nor had I heard of him till he sent me photographs of his palms requesting my explanation. His letter, dated June 7, 1895, is, in part, as follows—in reply to my brief and avowedly imperfect delineation :

“ So *absolutely correct* are some of your remarks that, if I were not aware that my name is unknown to you, I should almost have thought that you must have known something of my past history. I can perfectly understand that the omission in the photographs of some of the smaller lines, and of the shadings, would tend to mislead”

He proceeds, after confirming the “perfect correctness” of most of the statements I made, thus :

“ Your remarks as to overwork, fate, illness, influence of others, the following will prove to be *absolutely correct*”

My correspondent then related the experience of his past life from an early age, which tallies in every essential

particular with my previously written delineation of his chief characteristics, his tendencies, his desires, and the dates of certain important events in his life, from his sickly childhood to his marriage, illness, and the adverse influences to which he had given way.

Now these are absolute facts, statements made to me in writing by a gentleman whom I have never seen nor spoken to, and who made the inquiries entirely on his own initiative. If, after this explanation, the Palmist is imprisoned as "a rogue and vagabond" it will be a scandal. But actors and actresses, far from being, as formerly, "rogues and vagabonds" in the eyes of the Law, are now "Her Majesty's Servants"! We must, then, conclude either that the Law was wrong, or that "Her Majesty's Servants" are Rogues and Vagabonds still.

We prefer the former assumption, and this granted, we maintain that Palmists are entitled to the same consideration and toleration. Personally, I am not concerned in the question, but I contend that Chiromants are by no means "charlatans," as so many ignorant critics suppose. Ignorance in this, as in many other cases, is the enemy of the professor or the practiser, but I am well assured that study by well-known *responsible* and *scientific* men will remove the disabilities of Palmistry, and of magisterial decisions based on ignorance and prejudice.

Let us, therefore, hope that in these more enlightened days, when the science of "Finger-tips' impressions" is recognised and practised, and the "Divining Rod" is successfully and honestly employed in the discovery of water, that Chiromancy may be allowed to plead its cause, and have a fair hearing; which is all that the Palmist desires. To condemn a practice because we do not understand the method is childish.

H. F.

June, 1895.

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PRACTICAL PALMISTRY.

INTRODUCTION.

IT is unfortunate for the practice of the "Science of Palmistry" that it has been so mixed up and confused, in the minds of some people, with the vulgar fortune-telling of the booth and the encampment, or of the area-belle. We do not, however, deny that the gipsy often possesses the practical inherited knowledge or the acquired art of palm-reading, for we have known instances in which her forecasts have been far more trustworthy than those concerning the weather ; but those whose prophecies are entirely dependent upon, and actuated by, the amount of the fee, will naturally render the prophecies silver-lined or gold tipped in proportion.

What we do contend for is fair-play for Palmistry. Ordinary people as a rule confess that "there is something in it after all," but when brought face to face with a fact, with the announcement of an incident which had occurred in their lives, they either deny the fact publicly, and confess it privately, or laugh it off and exclaim—

"Oh, of course ; So-and-So told you that !"

It is useless for the friend referred to to deny this accusation. Vain are the assurances of the palmist that he (or she) has never seen or heard of the "subject" before. No, the "subject" is certain that his character cannot be read though he hears himself accurately, or

nearly accurately, described, his past life announced, and his future hazarded.

This is a type of individual very common. He will not believe because he cannot understand the first principles of the Science, just as his ancestors derided Stephenson and the locomotive, and later minds even are sceptical concerning multi-telegraphy. They cannot grasp such facts, and therefore, though they see and hear results which are actually true, they refuse to yield their assent, preferring to regard Palmistry in the light of a conjuring trick, and when brought face to face with an announcement which they and only they as individuals know—or could know—they accuse the palmist of “collusion” or of guess-work!

These are common specimens—the conceited, the ignorant, and the obstinate, and those who combine these attributes with talent and believe nothing at all!

Now, this is what we have termed “unfair” to Palmistry, and personally I am certain that if physicians and other scientific men would devote themselves to the study of Chirosophy, they would not only vastly increase their own knowledge and reputation, but would confer an inestimable benefit upon mankind.

And this in any case. If they, after study—unbiased study—and some practice in Palmistry, discovered that there was “nothing in it,” then, by all means, let them say how far their conclusions have reached and by what means. This announcement made by one responsible physician or physiologist would have weight—more weight than the statement of a writer who is in some sense an interested party.

If the physician or other *savant* declared that the “Science of Palmistry” is “humbug” and “all nonsense,” let him prove his theory and give Chirosophy its *coup de grace*; but if the chiromant can prove *his* case, why not accept his statement? Yet this is the very thing which the scoffer will not do. He cannot deny the full evidence of his senses, but he is convinced that there is trickery somewhere—it is “charlatanism,” he declares.

Thus the magistrate and the justice fine or imprison

the "fortune-teller," as they, ignorantly, by authority of an Act of Parliament, term the Chirosofist. On such an assumption they would have convicted the prophets of the Old Testament and have given Micaiah "seven days" as Ahab did.

The truth is Palmistry is *not studied* by the majority or even by the many. The result is but a smattering gained from books, and no sedulous practice is attempted. So when the Interpreter is questioned, he is unskilled, and makes blunders, because he is afraid to confess his ignorance of certain points, or is fearful of hurting his "patient's" feelings, and conceals something. In both cases he loses, even if the patient be perfectly frank—which is somewhat unusual.

I remember an incident which occurred to myself in April, 1884, when lecturing at Trinity College (London) to the Athenæum Society, then in course of incorporation. After the lecture several people questioned me and seemed satisfied if surprised. But one gentleman, after having confessed the general and particular correctness of the diagnosis, asked—

"Am I a married man? Can you tell me that?"

I replied, after a moment's reflection—

"Yes, and have children—four, I believe."

"You are wrong, sir; I never was married."

The audience tittered—of course.

My reply, quite as audible as his statement, was—

"If not, then you ought to have been."

Ten minutes later, when the audience was dispersing, this same grey-haired gentleman beckoned me to him, and said, privately—

"You were really quite right, sir. I was never actually married in church, or out of it, legally, but I am regarded as a husband and am the father of four children.

Now, that denial, I considered, and still consider, was unfair. Many other instances have occurred in my own experience wherein those under examination deny or half deny the "soft impeachment," the broken engagement, the well- but not wisely-bestowed affection, and such "accusations" of which they are ashamed, or are

desirous to conceal. But the audience only hears the denial, and discounts the Interpreter. The subject and the palmist know the truth.

In the course of the following pages I may have occasion to mention some curious instances of prognostication, and I beg to assure the reader most solemnly that such instances are absolutely true in fact, and *in strict confidence* the subjects can be referred to by any incredulous person. There is no reason why in any quoted instance the persons should not be indicated, but one would rather not so act without permission, and addresses are difficult to ascertain. Readers may, however, take my word for the facts; the subjects were all strangers, or, at most, chance acquaintances, and the results have been in most cases privately communicated to me by common friends.

Such prognostications may appear marvellous, or even uncanny or "wicked" as some say. But those who reason thus do not grasp the extended attributes of Nature. I feel that I shall be subjected to criticism, but I am decidedly of opinion that the Hand is the indicator of the individual, and to a student of Chiro-mancy the general characteristics of any individual are apparent at a glance even at the *back* of the hand.

In that momentary and yet not minute inspection the *type* of individual may be decided on, be he realistic, artistic, sensuous, sensual, material, orderly or the reverse, energetic or indolently inclined, of an inquiring mind, or careless, impulsive, obstinate, or yielding, *in general*. All this is from the general aspect, mind: the character, the *natural inclination* of the person. But closer observation will perceive modifications, and the verdict must be in most instances corrected. The hand—both hands—must be studied and compared.

Why? Why, because the *natural* tendencies and, as it is said, the "fate" laid down for him is in the *left hand* (unless the subject be "left-handed"), and the use he has made of his life is shown in his right hand—the working hand.

"Bosh!" cries some one. Well, then, unintelligent

reader, observe your own palms and confess to yourself whether or not the lines are similar ! I am not now referring only to the main lines, what some people term the "creases," in the hand. Look at the multitude of small lines crossing your palms, or rising or falling from the main lines. Are they there for nothing ? What caused them ? *You don't know !* You have done no hard work which you think might have "brought them out !" Brought them out, indeed. If so, what alters them ? Why do they fade and rise again later ? Why are they chained in your hand and clear in the hand of your brother, partner, or father ? Accident ! Is it accident that I, or any one who studies palmistry, can tell you that at twelve years old you—now a man of forty—had a fall and cut you head—a rather serious fall which affected you for some time ?

You smile. "Nonsense," you say. But when you begin to think, or to ask your parents, or your guardians at the time, they will recall the fact and remind you that you were riding the pony, were thrown, cutting your head severely, and rendered insensible.

This illustration is an actual experience of my own ; the statement was made, denied, and subsequently remembered and confessed to, during a club dinner.

The most careless observer must perceive that the hands differ in their lines. This is not chance. Divines tell us that there is no such thing as "chance." Nothing in Nature is useless, nothing is wasted. In the tree the rings tell its age by the autocratic will of Nature. The insensible tree carries its evidence in itself. The rings are nothing to the ordinary observer, the bark is bark, the stem is stem, the leaf a leaf. But the student of Nature can weave you a story, a true tale of that tree's life and character, from the markings upon it or within it ! Yet you do not call his story nonsense—you merely exclaim "Wonderful !"

Then why not credit Nature in the highest of all media, in the highest of her manifestations ? for the human hand is undoubtedly the most complete and God-like member of all we possess. Our wills may

subject it to base uses, but "the thumb alone would prove the existence of a God," as Newton wrote.

In a treatise upon Palmistry which professes to be practical it is not admissible to plunge into Theories very deeply, but some reason should be adduced for the existences of the traits in our hands. The question so often put deserves an answer so far as we can give one.

"But how do you account for the lines? Granting that they *do* indicate our characters and the chief incidents of our lives, how do you account for these markings?"

The reply is, Nature sends the ever-passing nerve-fluids from the brain, which is the seat of sensation, and the focus of our actions, tastes, passions. The blood being more plentiful in the hands than in other places, the channels and lines made by the nerve-fluid are evident there as well as in the face and in the feet and in the body.

But the most sensitive parts of the body are those which are the ruddiest; there is the blood, and there the corpuscles are in evidence. The nerves emanate from the brain, and all our sensations and thoughts pass along these nerves; so the more often the sensations pass along the same sets of nerves, the more plainly they must display the effects of the habit of thought or acts. The drunkard, the hypocrite, the ill-tempered, each and all bear the traits of their failings on their faces, so in the hand the constant sensations—those which make up temperament—are impressed *under* the skin (epidermis), not upon the outward but upon the *inner skin*. Heredity will give the form of the hand, and even the leading lines, but the smaller lines will rise, change, and disappear in the hands of babes in a few weeks, as the infant to some extent develops. His hands tell you if the brain is feverish or dull. As he grows older the brain grows; he develops habits of thought and action which are impressed upon and by the nerves in certain channels which *observation and study* have shown to be indicative of certain dispositions.

As the gardener can distinguish the type of tulip by its growth and markings, so the Chiromant can diagnose

characteristics and events by considering the natural tendencies and observing the impressions left by the nerves and nerve-fluid.

That is, briefly, the Theory. Practice shows us that the lines in certain places invariably point to certain traits—these being modified by the infinite diversities of shapes, textures, and types of the human hand.

As no person's hands are exactly alike, so no two pairs are ever alike. The fingers, palms, lines, &c., differ as greatly in different people, as the noses, eyes, hair, ears, lips and teeth differ ; as the voice, manner, step, and gait differ. So the characters differ also. By the outcome of their characteristics—their natural characteristics—their characters are formed. Indulgence in some pastime or foible stamps the man as surely as the slightly " bowed " legs denote the horseman, or the frown the impatient-tempered one. The man of iron grip must naturally possess a big thumb to grasp withal. This man of iron grip, physically, is tyrannical in his methods ; he trusts in his strength, he becomes cruel, he is cruel and strong-willed ! His descendants inherit his characteristics, modified perhaps, and their thumbs are also large ! From such traits one can detect character by observation and care.

Nature is the cause, and any one may read her books. As to ridicule, heed it not. All the finest inventions of mankind have been ridiculed and deemed impossible ! We have lived to see these once-flouted discoveries in daily use, and not even admired, though valued at a high appreciation, being necessities in some cases—but always useful.

So in time, and before very many years have passed, the study of Chirosophy or Chiromancy will surely be made by true scientists. It is not an exact science—" only a moiety of science is exact," says Herbert Spencer ; and this Chiromancy is not exact because our grasp of it is not full, and human nature is constantly changing under even constant conditions.

Can we not fancy the insight which the appreciated study of Chirosophy would bestow upon the physician,

who would then be a boon and a blessing to the insurance company as well as to his own patients. Effects possible and almost certain could be foreseen, and perhaps provided against, and "fatalities" might be assuaged.

Let the Critic, then, not ridicule until he understands the facts. It is easy enough to jeer. He may smile at the rules and laugh at the Interpreter, but he cannot deny the facts which the trained student of Chirosophy pronounces respecting himself, and which his fellows endorse. So, even in these enlightened days, we say, Learn to know thyself, and by this knowledge guide thy paths aright. As the finger-post steadily indicates the road to the traveller, so the Hand will guide the student on his way through the wilderness of this world, and teach him wisdom as he goes.

PART I.

CHIROGNOMY.

CHAPTER I.

I.

*OF THE VARYING TYPES OF HANDS, AND
THEIR SIGNIFICANCE.*

IN this chapter we propose to treat as practically as possible the different types of our Hands, and here I may say, once for all, that it is not my intention to speak at length of anything which experience does not recommend, or which practice has not confirmed. In this little book I may not be found always in agreement with my own former statements, nor with the impressions of other writers, but at any rate these statements will be made in good faith, and readers must draw their own conclusions. I make no claim to infallibility.

There are recognised in Palmistry—or perhaps we should say in CHIROGNOMY, as the palm is not now in evidence—SEVEN TYPES of HANDS, which may be distinguished by the shapes and general appearance of the fingers and thumbs, but for simplicity's sake these seven may be reduced to four—in practice. The seven types

are classed according to the forms of the fingers, and are as follows :—

- (1) The Spatulate.
- (2) The Square.
- (3) The Artistic or Conic.
- (4) The Elementary.
- (5) The Mixed.
- (6) The Philosophic.
- (7) The Psychic.

The four important types are the first three and the last, and actually the first three are those which include the most important varieties. Practically all types are included in these as regards the tips of the fingers ; the distinctions must be noted, of course ; the more or less rounded, pointed, or square tips, which are modified or accentuated by the forms of all the fingers.

Therefore we may accept as a fact, that all hands are Square, Spatulate, Rounded, or Pointed, and the other types enumerated are (*so far as the finger-tips are concerned*) in the two last-mentioned also.

This may read “a little complicated,” but it is perfectly simple. The Square ; the flattened or *Splay-shape* ; and the (more or less) Rounded include all, in fact, for practical purposes ; and perhaps this further reduction to three shapes of tips may simplify matters.

Having reached this conclusion you will proceed to note the shapes of the fingers—and thumbs of course : though the Thumb is truly a study in itself, and will be so treated at length.

The Spatulate Hand.

Let us pass the Elementary or Ordinary Hand and begin with the Spatulate or Splay-tipped (Plate 1) fingers, leaving the Thumb out for the moment.

These Spatulate Finger-tips indicate activity and energy ; self-reliance ; constancy ; a seeker after plenty, and a desire to benefit one's-self and make one's-self useful. At times these splay-tips are annoying, as they must be doing something, and are inclined to worry—the owners are so inclined, I mean. A lady with such fingers and a

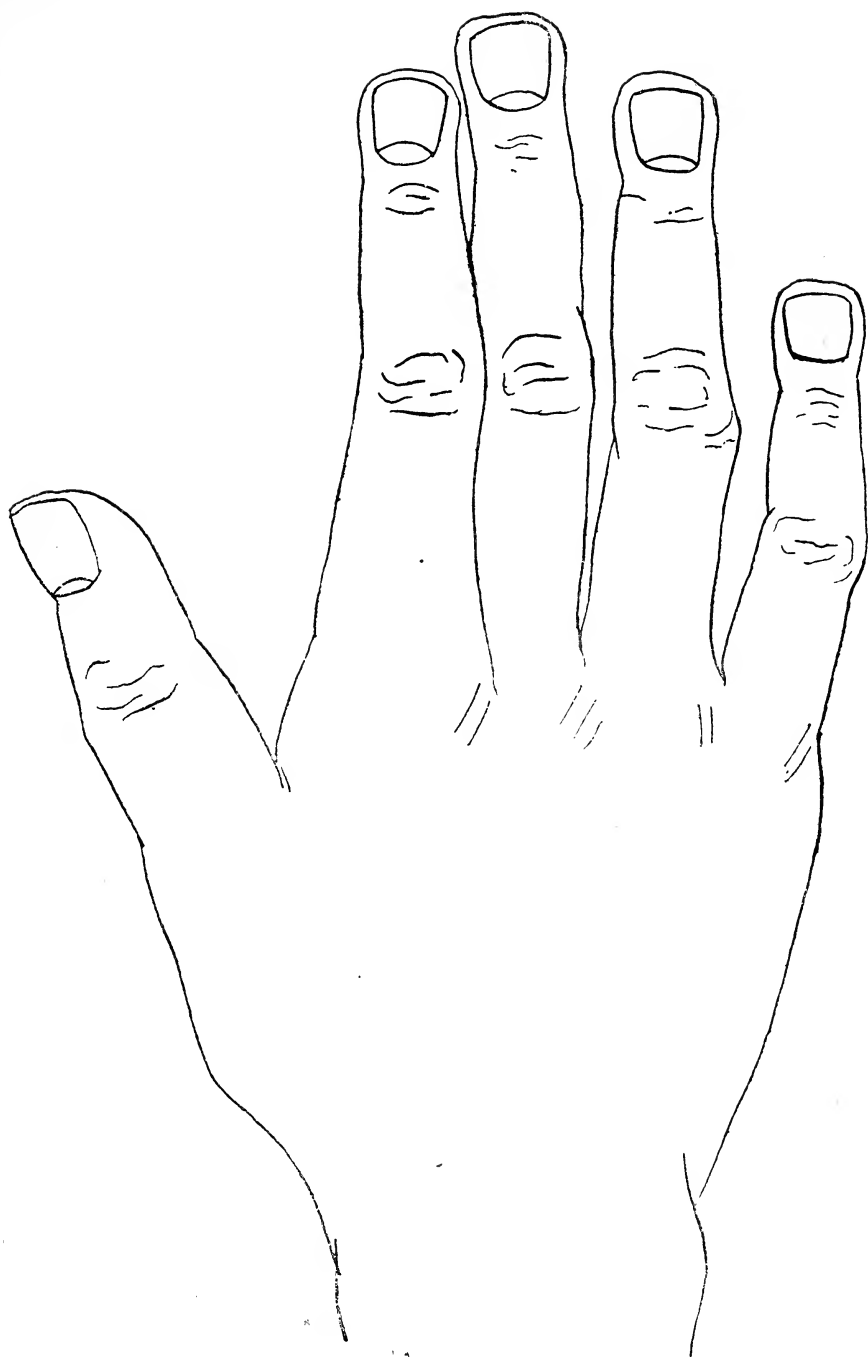


PLATE I.—THE SPATULATE HAND.

big thumb will be always "tidying-up," dusting, or "spring-cleaning," or anxious to "have things put to rights." Usefulness, materialism ; no art, nor taste for literature there.

These are the obvious indications of the Spatulate tips. Now look at the Fingers below the nails.

Are they smooth or "knotted"? Are the joints not evident or are they developed? This strikes one at first glance. Take the former appearance, the smooth variety.

The smoothness of the fingers indicate a *slight* inclination towards art and ease ; but though people thus gifted may appreciate art, they will not make much of the inclination. They may appreciate it, but will not succeed in practice. But they will have some taste for the beautiful, the elegant, in their houses, and comforts, and will not mind working with their hands either. They are active, also, and resolute in action ; and if the fingers be *long as well as smooth* the owners are fond of details of a useful type, a reality will intrude, and gardening and agricultural pursuits find favour. The brain and the mind are active as well as the body, and *sports* will be followed—riding, shooting, cricket, and so on, while music will find them votaries as executants—not as singers.

If the fingers be short, details are ignored, and only the "mass" is accepted ; quantity not quality is the characteristic, and the impressions are quick. Spatulated fingers denote a man or woman fitted to build up a colony, because they are not afraid of work, have little sentiment, and are fond of tilling, sowing, ploughing, and all *real actions*. Being self-reliant they do not mind camping out alone, and are generally able to "rough it," as their appetites and passions are not greatly in evidence, and luxury is dispensed with.

If the Spatulate fingers be knotted—that is, developed at the joints—there is great order indicated. An active and very practical mind, no sentiment, and sometimes even a want of consideration and roughness of speech, are apparent ; but such fingers carry with them talents for engineering, inventions, and "the freedom of the

masses." Action, resistance, perseverance, aggressiveness, are the outcome of these fingers, and they push their owners to the front. I suspect that Mr. John Burns, M.P., has rather spatulated fingers of this type.

In excess this type is irritating, selfish, and tactless. These are some of the indications which the Spatulate type presents us with, but they may be modified or even increased by the size of thumb and the texture of the hand. A large thumb will give more of the qualities than the small thumb, while the hard hand also accentuates the character desirous to rule and intolerant of restraint. In these we find the Revolutionist, the fighting man, and the daring. Spatulates must do something!

The softer type will be more indolent, and fond of vicarious movement, if I may use the phrase. He likes the *appearance* of movement, but is too lazy (if his thumb be small) to make much effort himself. So he will ride or drive or travel in luxury if possible, and read in his easy chair the adventures of others. If his thumb be *large* and his hand soft the will of the thumb may, by sheer force of character, drive the man to action, or most likely cause him to put others upon the work and *see it done!*

Thus the student will perceive that the Spatulate Fingers, their action, work, agitation, and combativeness are regulated, in a measure, by the whole hand—its texture, the size of the thumb and the developments of the joints, the length and smoothness of the fingers themselves. Just remember that smoothness is not "practical," but knots are. The former gives intuition or inspiration, an artistic taste; the latter are practical, orderly, reflective, reasonable, and even scientific. These traits govern the hand in proportion as they exist, and must be considered to that extent.

The Square Type.

We now come to the Square-fingered Hand (Plate 2), which is the most useful type of all, because the owner has many of the qualities of the Spatulate—such as perseverance, and love of ruling, and yet is able and willing to obey.

The fingers of this hand need not be square at the tips. They will be found planed at the sides ; and near me now as I write I can see a Square hand, the fingers of which are truly four-sided, somewhat smooth with the lower knuckles and the knot of Philosophy (*q. v.*) developed. The nails are rather short (here is argument, self-defence, always ready), the thumb is obstinate, but with a tactful "waist" on it.

These fingers, I am sure, indicate obedience to authority and to polite requests, to orders from those entitled to give them, but they will resent interference from interlopers. They will not make a disturbance, however, because they detest a fuss, but will grumble while they accede. They are punctual, and cannot bear unpunctuality ; their love for outward neatness and politeness and social observance is marked and general. They like others to be polite, civil, and respectful as they are, and dislike brusque manners. They sometimes judge people by appearances and manner, unfavourably for unpunctuality, coarseness of speech, and unpolite or rough behaviour. Appearances are with such fingers, or their possessors, nearly everything, and as they do not always act up to this rule themselves, through some imaginative or artistic vein in the character, they are sometimes thought hypocritical, and are, in fact, inconsistent, if the fingers be smooth.

But the truly square-fingered man with *knotted* fingers is tidy, orderly, truthful, obedient to authority even if he dislike the ruler. He obeys the law—not the *man*. This is generally the case with all square-fingered types, whose possessors are peculiarly sensitive to recognised authority, law, and order, and will rather walk a mile than cross a forbidden field as a trespasser. One may be induced to cross, but he would rather not be seen doing so by a stranger !

Order is the first law with the Square-tipped, but the amount of order varies. The smooth-fingered type will know where his books, papers, shirts, collars, handkerchiefs, &c., are, and will find the particular article he requires in the dark ; but often the drawer, or the table,

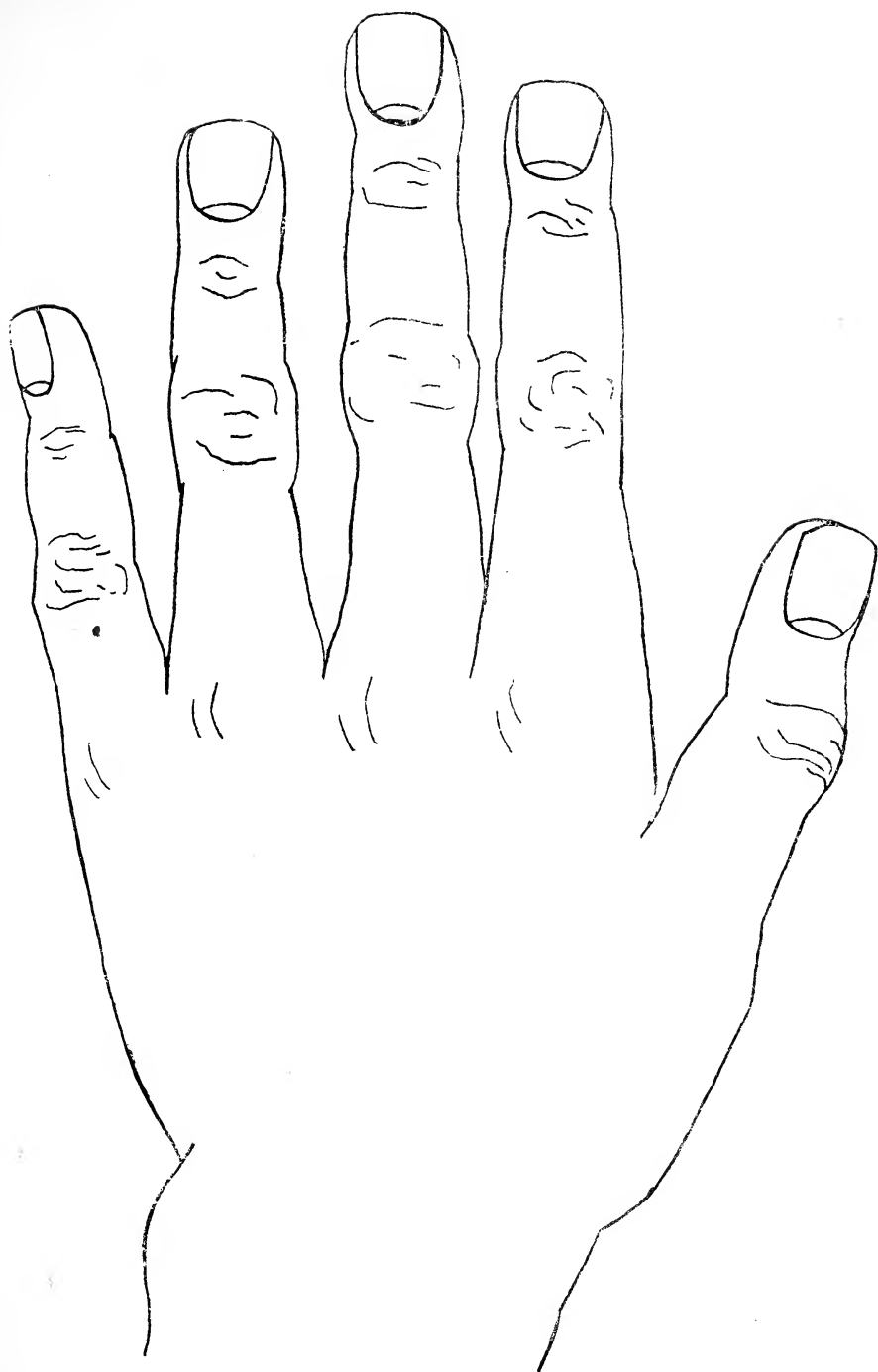


PLATE 2.—THE SQUARE HAND.

is littered and mixed up, to all appearance, in the individual's own apartment. But in his reception rooms, in all outward appearance, he is neat and tidy.

So he dresses neatly, and looks well dressed even in old clothes, because he is tidy and careful with them. He may and does wear jewellery, but is not ostentatious in its display. His taste in dress is quiet and "gentlemanly," deferential to the old and to ladies, respectful in manner, courteous, and will have things "just so." A muddy dress, splashed boots, an untidy glove, an unbrushed cloak or gown he longs to have cleaned or mended, and will pick threads from a skirt in his desire for tidiness. The individual cannot help doing it, and at times, with all his observance of etiquette and his desire that others should observe it, he will involve people in risky situations when his personal feelings are concerned—not from selfishness or rancour, or any wish to compromise the other, but he is simply carried away by impulse which he will repair by the most diplomatic cunning if suspected. Nevertheless he would condemn himself later, and condemn another who had acted in the same way, and who had been discovered !

There is, therefore, in the smooth-square type of finger, with a palm showing a sloping head-line, some *finesse* and double-facedness. Yet, curiously enough, such people cannot willingly acknowledge this soft impeachment.

The real large, square hand is the best and most useful if it be knotted, and not inclined to any artistic type. This hand makes its owner regular and punctual at meals, orderly, neat, tidy, polite, and respectful to authority, truthful and just ; not romantic.

The Artistic Type.

The Artistic Hand (Plate 3) is the next upon our list, and this is identical with the Conic form of finger. It is familiar to all of us in the hands of artists and singers—the great pianist has not conic fingers as a rule. The conic or the pointed fingers are not useful, and the extremely pointed indicate uselessness—an unpractical person.

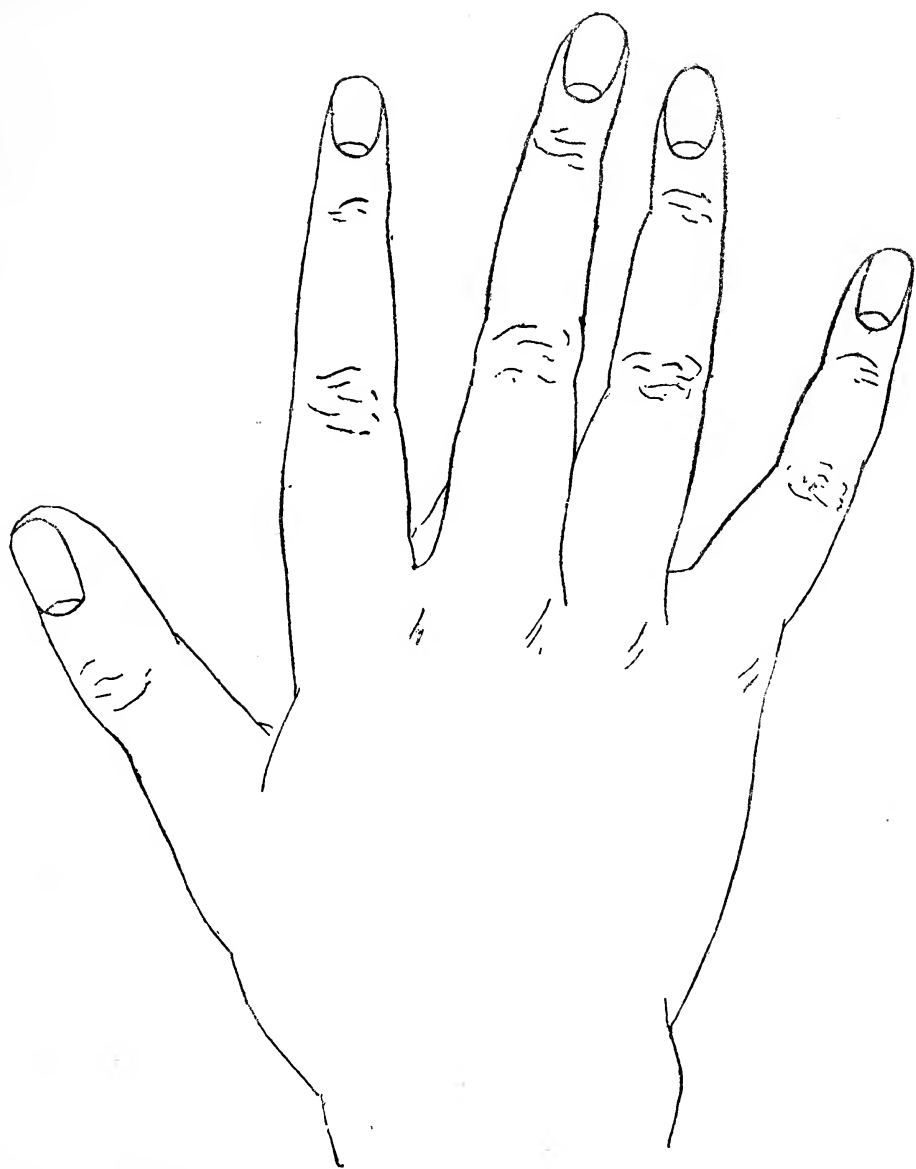


PLATE 3.—THE ARTISTIC (OR CONIC) HAND.

The medium Artistic form is good. The hand is supple and soft ; the palm a moderate size ; the thumb rather small. In such a hand, if the bases of the fingers be not too heavy, we have a type of the true artist hand. Its owner is impulsive, imaginative, a lover of the beautiful, rather self-indulgent, and inclined to enjoy himself in consequence of his smooth, conic, rather thick fingers. But, as a rule, this type is easily influenced by the surroundings, and will pass from grave to gay or even to melancholy at a bound. He cares not *for* control, and he has no desire *to* control. Impulse, cheerfulness, carelessness, enjoyment, and love of ease characterise these conic hands with a peculiar obstinacy and absence of real love, for he likes novelty, and his nature is not warm long.

As these characteristics become more or less accentuated they affect the individual. The larger thumb, the larger palm, the smoother fingers, thicker at the bases, show less order, and more love of material pleasures. The small second phalange of the thumb gives tact or *finesse* with its weaker reason, the larger top joint more will, the full ball of the thumb stronger passions. So we have in these points all the *data* for enjoyment of a sensual description. The pleasures of the senses—not necessarily evil pleasures—are the delight of the artistic hand, their affections are impulsive, strong, and fickle. Finesse, cynicism, falsehood, shrewdness, cunning, with gross sensuality, are the bad signs of the soft, thick, large, artistic hand. They seek beauty to enjoy it, not for any moral or mental reason, but merely to gratify a taste. They are often effeminate in the face, and eccentric ; egotists ; “fly-a-way” natures, disdaining the domestic hearth, open-handed to their intimates, close-fisted to creditors, with peculiarly warm imaginings, and a love of “posing” in the world. Venus and the Moon rule their palms.

If these hands are knotted the indications are more favourable. There is less eccentricity and more reason : still a love of the beautiful, but a more refined attachment, but the art will be less inspired, and less successful

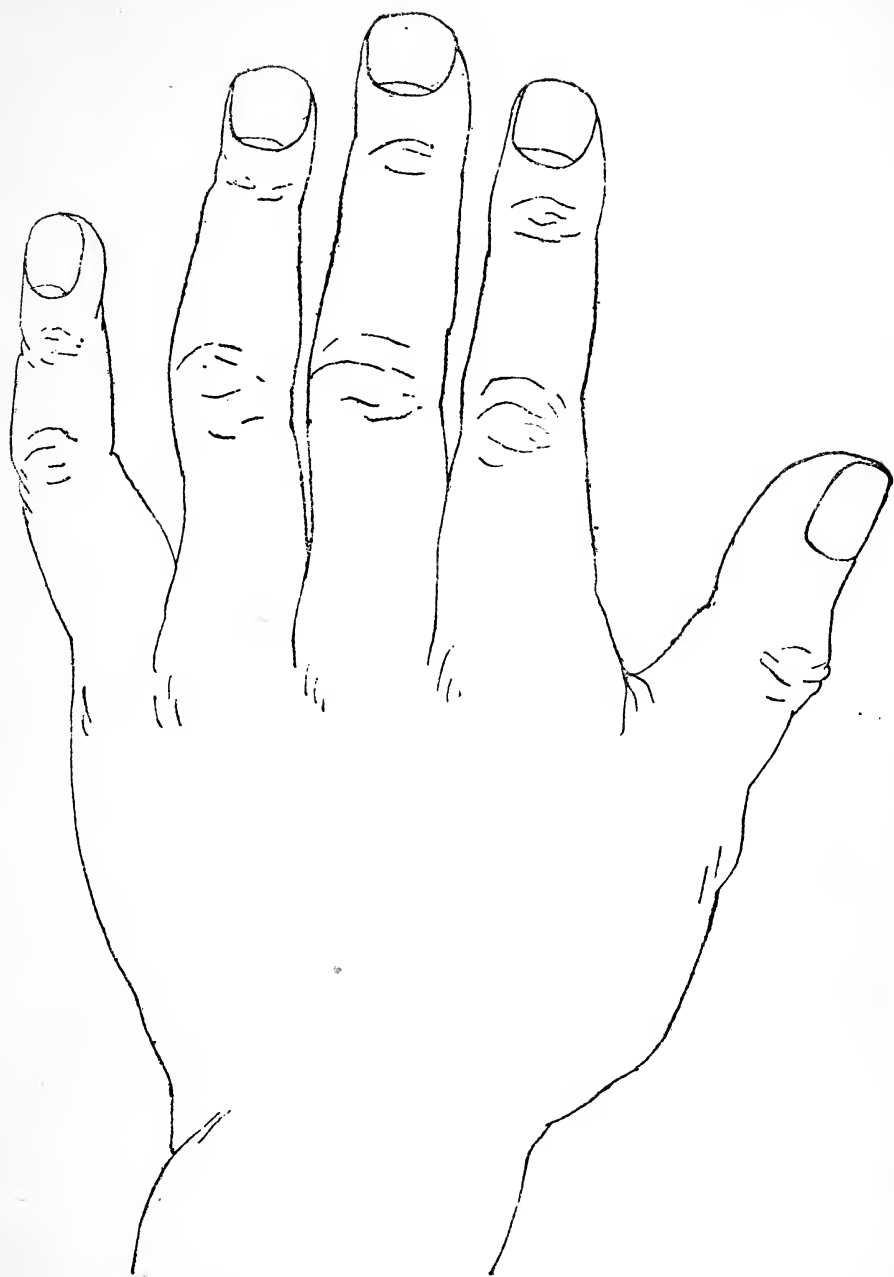


PLATE 4.—THE ELEMENTARY HAND.

in its originality, but the love of form and beauty will be there, and if of good size, thick and short, a strong desire for wealth will be indicated.

There is another kind of pointed fingers, the useless and unpractical. This in some works is called the Psychic Hand, and is the seeker of the highest beauty, purity, and goodness, in the world not of it, the best and most lovely form of the artistic instincts. But, though they are not practical hands, such as the square or the spatulate, not fighting for fighting's sake, the true faith, devotion, and desire to win the good, will make them determined and terrible opponents. These soft, small, tapering-fingered hands may be seen in the warriors of Eastern nations, fanatics dying for the faith that is in them, for what they truly believe is the right; obedient, self-sacrificing, and æsthetic.

But for real worldly work *quâ* work? No! They are unable to devote themselves to hard labour, they "make things," they delight in beauty, are not sensual; imaginative, the long, pointed fingers searching, as it were, the Universe for the ideal the mind has imagined. The vague, the dreamy, the unpractical, the non-material, the "unorderly," the poetic, religious: the imprudent at times, the ecstatic. (See p. 24 also.)

Pointed Fingers, including the Conic, may be associated with other features, and in such cases the form of the fingers, their thickness and texture, must be weighed. An artistic (hard) hand may indicate a soldier—an officer whose characteristics has made him highly esteemed and liked, yet in the field he is well-fitted to command by reason of his large thumb and hard palm. As a rule the artistic hand does not indicate habits of command at all, even of self-command. Knots when present accentuate reason and order in the pointed fingers.

The Elementary Hand.

There are two more types usually described, but the foregoing will perhaps suffice. However, on reflection, it may be as well to mention the "Elementary" and the "Mixed" Hands, as they are termed, though there cannot be only one type of Mixed Hand.

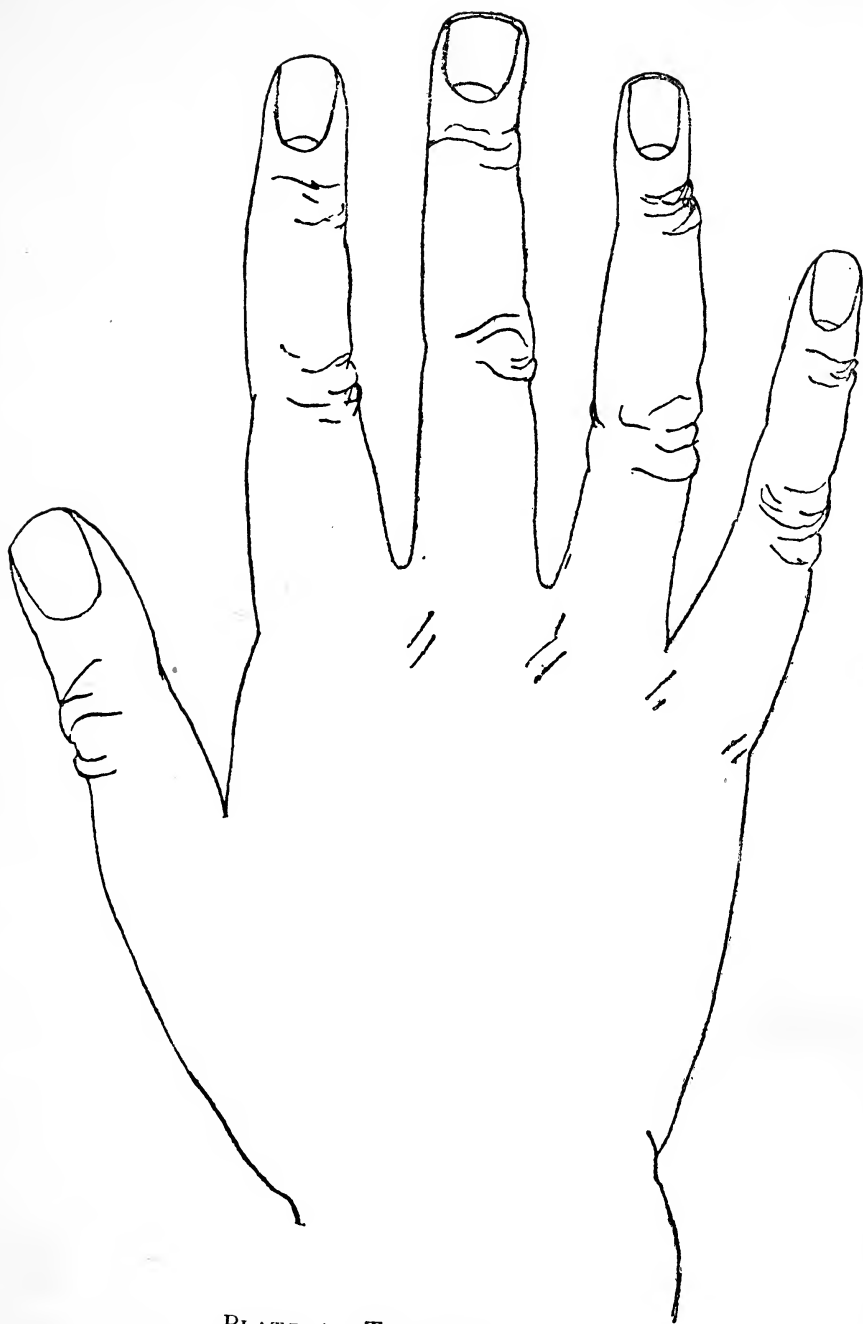


PLATE 5. - THE MIXED HAND.

The Elementary Hand (Plate 4) is short-fingered, thick, with a heavy palm. Idiots have short fingers, large palms, and very unsatisfactory Head-lines (with other signs). The common Elementary Hand shows little or indistinct Fate-line, and appears given to materialism. There is not much imagination in it, but the ball of the thumb is developed, and the thumb thick. Mercenary soldiers have such hands, they fight for pay and not for *patrie*, and are easily drilled, because they are machines—only breaking out when their low vices tempt them. The short thumb turns back, the palm is broad and hard and thick.

Sometimes one may find most of the characteristics of the Elementary Hand connected with a somewhat conic finger-tip. Under these circumstances, as refinement or education is hardly to be expected, we may assume an imaginative vein, a romantic tinge in the mind. This vein will probably crop out in superstition and in the development of Ghost-stories, and curious accounts of battles, accidents, &c., such as our friend "Bill Adams" might indulge in. This "poetic" vein is not in its proper place, and the possessor is likely to relinquish the struggle with the world, and die a pauper without mental or pecuniary resources, unless a liking for music bring solace.

The Mixed Hand.

The Mixed Hand (Plate 5) is a very common object in Chirosophy, and combines in its various forms the good and evil of the types already described. The square finger with the conic tip is one form, and is a diplomatic hand—upon the other developments will depend the uses made of this talent for throwing dust in people's eyes. The owner is not good at one particular employment; he is general, full of general information, and yields to circumstances.

The "Elementary" may mingle with the Artistic, and indicate carelessness which declines to interest itself with others. The spatulate and the square is a good blend, method and regularity, and so on. We must consider

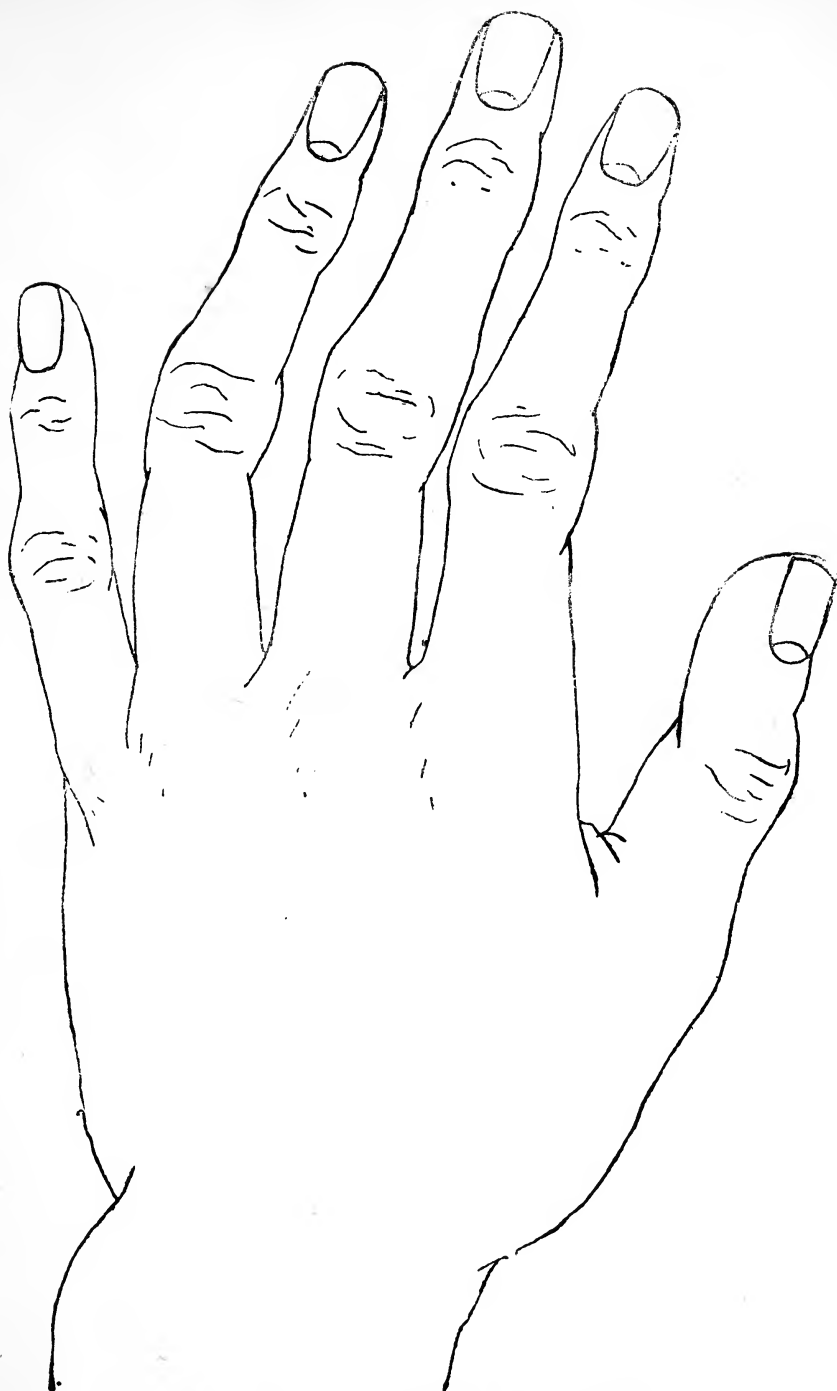


PLATE 6.—THE PHILOSOPHIC HAND.

the attributes of both types exhibited, or there may be three—and then deduce our verdict from the fining down of one or the other to a common measure, as it were.

The Philosophic Hand.

The Philosophic or knotted type of hand is easily recognised by the projecting joints of the fingers and the rounded tips, the sides being squared for order, and the thumb somewhat large, the upper phalange being almost, if not quite, the same length as the lower. On the first finger will be perceived a prominence outwardly of the topmost joint. This is known as the philosophic knot, and indicates a desire for information, an inquirer. The second phalanges are long, as reason predominates, deduction, analysis, calculation, are shown. The somewhat conic tips give a tinge of art or poetry, love of the real and beautiful. They *want to know*, and are not content to accept facts as they are. They question even the Bible, and are sceptical on many subjects unless their reason is satisfied. So they are scientific, independent thinkers, and express themselves clearly and with exactness, plainly and without redundancy. (Plate 6.)

Such hands give their possessors a well-balanced mind, for they look at both sides, an independence and a moderation which are admirable. They are practical, not fanciful; reason rules them even in affection, and they are unconventional. Such a knotted philosophic hand with a small thumb will indicate obstinacy, and will lead the owner astray.

The Psychic Type.

This is a charming hand to look at and admire, but it is not useful. The fingers are very conic, almost pointed, and the hand is small, delicate, smooth, and tapering. The upper phalanges are long in proportion, the lowest (also in proportion) rather thickened. Idealism and love of ease are combined in them, and the beautiful, the etherial, the imaginative side of existence is theirs. Romance, luxury, "Orientalism," want of order, are characteristics, and such people do not reason much, they

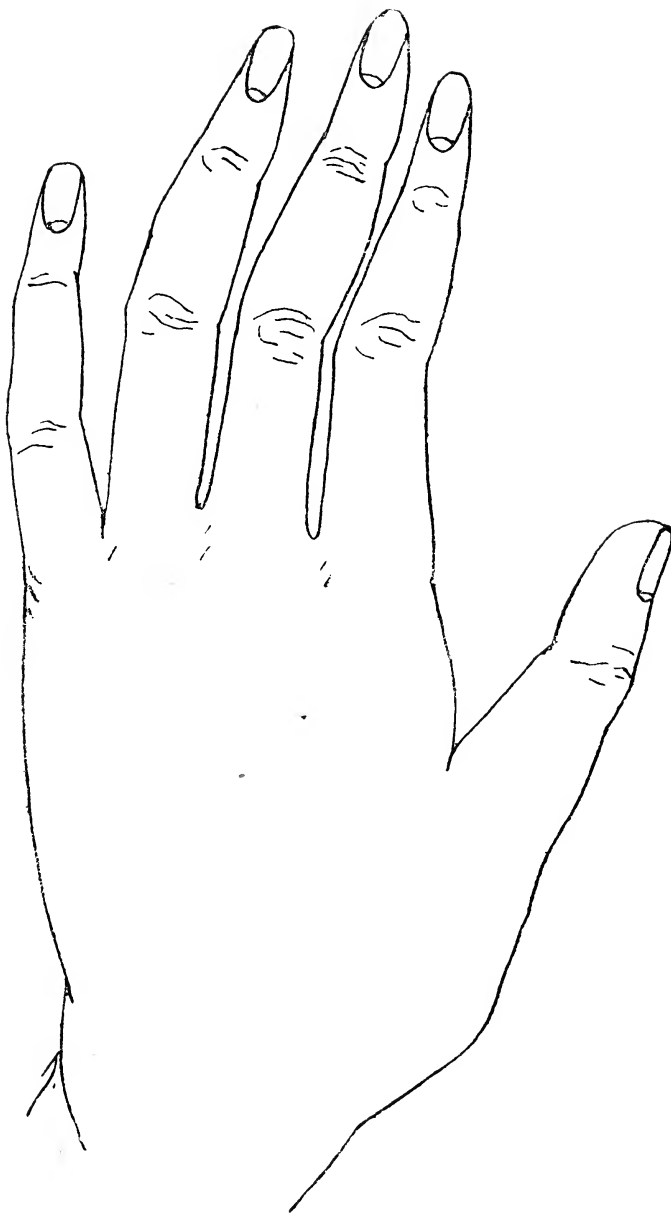


PLATE 7.—THE PSYCHIC HAND.

accept Fate as it comes, but they are enthusiastic, nervous, poetic. The development of the joints gives invention but no performance. In extreme form it is rare—a fortunate thing, as it is an unpractical hand. (Plate 7.)

II.

THE THUMB.

We have dealt at some length with the fingers and their various terminations, and so on. The Thumb now claims our attention individually, and it is perhaps the most important of the digits. Without the Thumb we are unable to grasp anything properly, and the absence of this grasping-power foreshadows or indicates weakness or mental incapacity. Man is the only creature which possesses a Thumb. This alone raises him to the highest place in creation. A thumbless man has come to signify a coward, because such cannot grasp the sword—*pollice truncatus* = *poltron* = poltroon !

It is needless to detail all the reasons why the Thumb appears to be, and is, so prominent in Chirosophy, for its importance has for centuries been recognised. The "biting of the thumb," the "pricking of the thumbs," the verdict of the Roman spectators of Gladiatorial shows, even the thumb-screw, indicate the importance attached to the thumb, and the result of its disablement. When the thumbs fold underneath the fingers Death is nigh, or, at anyrate, syncope is at hand.

But putting aside these, let any reader contemplate the Thumbs of his acquaintance, and he shall presently perceive their influence. We are stating nothing in these pages which cannot be proved true, so we appeal at once to the reader, who can verify the statements.

Take a Thumb—not after the cookery-book fashion—and examine it. It is divided into three parts as the fingers are, and these three are termed, from the nail downwards, the first and second phalange, and (the fat

portion) the ball of the thumb. Thumbs are big or little or medium-sized. But the two former definitions will do for our purpose.

In all thumbs the three divisions indicate from the top (1) Will-power in all its varying phases ; (2) Logic or Argument, Reasoning ; (3) Passion, Enjoyment, Love. The more developed these, severally, are the greater is the amount of the quality indicated. Take them *separately*.

For instance, a man with much development of the top joint is obstinate, arbitrary, pugnacious, even cruel ; confident—strong-willed in fact—to a greater or less degree, *vis-à-vis* with that joint, if it be lengthy and large.

A short top-joint means change and weakness of will, an undecided person, and yielding, wanting in self-confidence. The shorter and smaller, the less will-power.

The second phalange should be at least quite as long as the first, and is the guide to Reason, judgment, thought, and such qualities, and should be judged with the first. Suppose Will and Reason to unite—the large upper phalanges both existing—the result is good, as any one may perceive. Judgment and decisive action mean success, and the large-thumbed individual succeeds—unless Love in some shape push him aside.

Many a man has been spoiled by the Mount of Venus, as the ball of the Thumb is called in Chirosophy. Here are found the love of melody, dancing, a desire to be liked, and made much of, strong passions—the sensuousness (often the sensuality) of the subject. Upon the development or non-development of this Mount the warmth or coldness of the character depends.

Now any reader can perceive the truth of these statements and make his own deductions. A small weak top-joint, much reason and much affection, will lead one to discriminate a weak-willed, easily persuaded character prone to amusements or indulgence. He will give splendid reasons to himself and others why he *should* enjoy himself, why he *must* “laze” or indulge. He even may deceive himself if the thumb be *broad* and not long, for obstinacy, not true will, is there. He will argue splendidly on any topic, having once made up his mind

on the subject, and even if his mind tell him he is possibly in error, obstinacy will have its way, and he will "stick to his guns" until the need for argument is withdrawn. Then he will think, and possibly recant next time!

A *thin second-joint* indicates much impulsiveness, a want of reasoning power, but with good will, some tact, and judgment if the second be *long* as well as "*waisted*." There is in such a *medium* character plenty of common sense and decision for his own part, but the opinion of others whom he regards and likes will turn his decision *if the Mount of Venus be large*. Even then he will be obstinate and not yield easily to an opponent, or one whom he dislikes. If *obliged* to yield at last, he will get out of temper and be, perhaps, abusive, because defeated, and his vanity is wounded thereby.

The short first phalange and a long second tends to a fairly reasoning undecided character who does not carry out his ideas properly. I have known a man with this form of thumb whose advice is eagerly sought, acted upon, and is excellent when acted on, but he lacks the decision, the grip, the "snap" to act at once for himself in most cases. I have known this individual to advise a friend in his business investments and to go into the City to act so for himself. But an adverse hint affected him, an acquaintance "put him off," he yielded unconvinced, and made no profit, while the man he had advised made a big success in that very investment!

This is one result of the want of strong will and the presence of Reason.

The effect of a large broad top to the thumb gives strong passion and temper, tyranny and unreasonableness. But these evils are often modified by some taste or calling indicated in the Mounts (see *seq.*)—art or ambition—towards the attainment of which the force is directed. So, before judging the cudgelling thumb, look at the prime mover (Apollo, say). But if Venus rule, the passions are uncontrolled, if the Moon rule she may soothe and calm the rough Will from tyrannous action or ungovernable impulse to the lower platform of a "hectoring" manner and dictatorial tone and bearing.

The characteristics of a large Mount of Venus have been mentioned, but the smaller formations must be noticed. The medium is best—as in all other things. Then affection is warm, not boiling ; if small or entirely absent, cold heart and selfish feelings ; no real warmth even to relations, undemonstrative, even when the person's feelings are engaged.

We must then regard the Thumb as the gate of the Citadel, the key to the position. A small thumb—from the base of the digit upwards—is a sentimental sign, *heart rules*. A large thumb rules by *reason* and *logic*.

But in judging by these rules of Thumb—a rather significant phrase—one must consider the softness or the hardness of the hand ; the smoothness or the “knottiness” of the fingers ; and the influences of the Mounts (Plate 8) ; the length of the fingers, their thickness, and their form.

One may give a very fair opinion of the character from a close inspection of the thumb, but for a true delineation it is necessary to inspect the whole hand and to understand the traits presented in it. Then you must deliver the opinion thus trimmed and bevelled by these evidences in your mind.

Here let me detail the general influences of these traits, which can then be applied as they are observed.

III.

OF THE CONSISTENCY OF HANDS.—FINGERS.

Soft hands mean indolence somewhere, generally physically. Laziness of body, except with square fingers and smooth—then the mind is indolent. A liking for the strange and the unseen, and imagination are there.

Hard hands indicate energy, activity—but if very hard and *thick*, stupidity ; selfishness, and lack of intelligence, are in the extremely hard hands. But hard hands can work and suffer hardships which soft ones cannot

sustain. Not by the epidermis are hands tested ; the firmness or flexibility or softness underlies the outer skin, and can be estimated by gentle pressure.

Smooth fingers are those whose joints are undeveloped. Knotted fingers are orderly and philosophic—why this should be so is a debateable question. There must be some reason for the difference, and the consequent characteristics of each type, but I am unable to give it.¹

The smooth finger denotes a taste for art, and impulse in arriving at a conclusion. Women generally have smooth fingers, or at any rate the majority have no highly developed joints, hence their capacity for quick judgment, "inspiration," and the gracefulness of movement, &c.

The knotted finger is the reasonable, calculating one. The owners of the fingers with knots are orderly, but the upper and lower developments indicate different kinds of order, the upper being *mental*, order in ideas, arrangement in the thoughts ; while the lower gives material order, punctuality, neatness outwardly.

Both together developed the attributes become the more accentuated, and yet, with a large thumb, in a *female* hand the subject will be worrying, and if the fingers be long in the same hands, much fussiness will result from love of order, attention to detail, and desire to have one's own way being combined ; and if the finger be also *square*, then those who live in the house are irritated beyond measure by the possessor of such hands.

But knotted fingers denote thought and order. The small "bulge" upon the forefinger is known as the "knot of philosophy." A person with the lower joint only developed is punctual, orderly, particular, thoughtful for others and for self and so on ; the absence of the upper swelling making him rather unsettled in ideas, wanting application to one subject, straying thoughts, and of defective method.

The first knot only developed, gives order in ideas and

¹ Unless the knots are "locks," or stopping-places across the current of nerve-flow, checking impulse and so giving deliberation and arrangement in the ideas.

originality, talent, independence, and artistic execution ; but if both knots exist in the fingers this executive talent dies ; art is supplanted by reason.

Lengthy and short fingers indicate, respectively, love of detail and quickness of judgment. There is more impulse in the latter type, a more rapid decision, no arguing with self, while the long-fingered are discursive and love elaboration, "finniking" detail, inquisitive, specially so if the fingers do not fit tightly when held up to the light, the hand being unclosed. Fearfully and wonderfully tidy, and (with spatulate fingers) always busy at something, are these fingers.

Short *and* thick fingers are inclined to sensuousness and perhaps to cruelty, and short, knotted fingers are very good because the reason of the knots and the smartness of the short fingers bring an excellent result in action. As a rule short fingers despise details, they want results, appearances are secondary to their impulses and instincts, which they quickly translate into performance. Hence *brusquerie*, staccato speech, promptness. Here is grasp of the whole question in opposition to the slower process by steps of detail.

The length of the fingers is estimated in comparison with the palm, to which we must pay attention later.

Before parting with the fingers let us examine the relative lengths of the phalange, the upper being the *intellect*, art or religion ; the second *reason*, thought ; the third *worldliness*, sensuality, love of the material in life. Crooked fingers indicate bad instincts.

Bending backwards they indicate cunning and self-deception. A thumb turning back means generosity.

The index, or first, finger, like the thumb and all the other digits, embraces three "worlds" or grades of talent, the uppermost being the highest, most refined, and beautiful ; the second, the reasonable and mathematical ; the third, the worldly and material.

The first phalange of the Index is Religion ; quickness, particularly when the finger is pointed.

The second phalange of the Index is Ambition.

The third phalange of the Index is Love of Ruling and Pride.

If the finger itself be long it tends to pride, luxury, and enjoyment. If short, relatively, to activity. The finger tip must also be consulted ; the intuition of the pointed or the truthfulness of the "square," the reproduction in art of the actual, as distinguished from the imaginative. This Index finger should be long for the possession of forethought and thrift. It is dedicated to Jupiter.

The Second finger, offered up to Saturn, should not be very long, else the possessor is apt to be melancholy. (I have no experience concerning the "murderous instinct," said to be shown in its twisted form.) But it carries a tendency to morbidity, and a yielding to "Fate," "can't-help-it" kind of resignation, which is silly, and indicates feeble will.

Its shape varies from the occasional pointed to the conic and the square, &c. The pointing gives lightness and less melancholy : while gravity, and energy, and activity accompany the other shapes. Love of animals (horses for choice) is indicated by a long, square Saturn-finger ; and if the third finger is the same length, or nearly so, as the second, gambling, "racing" and so on, are liked and enjoyed, but then the *first* phalanges will not be long—because gambling is not poetic, nor artistic, nor ideal.

The first phalange long, and decided, in such a hand would mean *active artistic tastes*, architectural or sculpting ideas, perhaps. Sadness goes with the first phalange, and in a weak hand depression and even suicide may ensue. Mechanical taste goes with the second if long ; or science, agriculture, and so on, and a longing to succeed in these employments is present. Avarice and miserly instincts exist in the long third phalange ; selfishness also is seen here

Bear in mind these "lengths" are *relative*, not *positive*.

The third finger, dedicated to Apollo, is the abode of Art and money ; the pointed form being the most artistic and intuitive. The spatulate form means *activity in art*, and hence elocution, acting, and so on. Square, it has reason in it.

The phalanges follow the tendency of the finger, art, industry, vanity, and wealth, in turn. If the finger is

shorter than the Index, the owner will not be the dominant partner in marriage or business. Equal with the first, it shows love of art, and a wish to shine in it : a desire which may exist also in the third phalange. Higher than the Index it foreshadows success.

The fourth finger is dedicated to Mercury, and is specially useful to business men, but it betrays the cheat, the liar, and the thief, or the person having any bias in those directions.

If long it seeks knowledge ; science in a good hand. In a bad hand this knowledge will be turned to bad uses, to business-cunning, *finesse*. If short, the mind is apt to work quickly. If it do not rise above the upper joint of the third finger the possessor will be ruled rather than ruling.

The phalanges deserve attention, as business aptitude lies in the uppermost if squared tip, eloquence if pointed. The second is the reasoning, business-man's phalange, good at teaching, and reasonable. The third means industry, work, but if *too long* the lying, fraudulent spirit stands confessed, while sometimes mechanical science lives in the flattened or spatulate finger-tip. The love of writing is also confessed in the rather swollen top-joint of the fourth finger.

Thus the shorter fourth finger possesses quickness and intelligence ; the longer, deductive reasoning, knowledge. The pointed little finger gives eloquence, talk, on any subject with some smartness and intuition.

A few general remarks upon the Hand will close this section.

A white hand means coldness and egoism.

A hard hand, activity ; soft, indolence.

Hairy hands indicate the desire for luxuries, and if hair be upon the phalanges, anger, even cruelty. Want of hair pre-supposes weakness and effeminacy.

IV.

THE NAILS.

There are no surer indications of character than Nails, and it is curious that they have not been more fully treated in books. Such a palpably easy method of confirming one's theories is very useful, particularly as a test for temper, and though there may be slight variations upon the understated types, the general disposition may be estimated from them pretty accurately.

In estimating character from the nails the pinker portion alone should be considered, though the cause or the apparent reason for long or short nails beyond the finger-tips, which they shield, should be noticed. For instance, a bitten nail denotes nervousness and an irritable, worried temperament. Long, curving nails indicate bad tempers, particularly if flat instead of rounded at the bottom parts. If thin and "fluted" they show warning-signals of weak health.

Short nails—that is, nails short between the skin and the finger-tip, with a tendency in the skin to cover them—give signs of a critical nature, and often go with square fingers. Short and squared, they indicate obstinacy if wide ; pugnacity, if long. Sometimes the middle finger displays these characteristics, while the others are either what is termed almond-shaped, or curved at the bottom, the thumb displaying a white crescent.

In such a hand we may find obstinacy, irritability, kindness of heart—when not contradicted too much—and sensitiveness. A mixed character, the reading of which accurately will be completed by the lines of the palm. But we can see temper, criticism, good nature, and some business talent in the thumbs, whose wide, curved shape denote a "head for business," while the red tints pre-suppose anger. The nails are rather lined, therefore some delicacy is noted, and those on the art-finger being almond-shaped, we may put gentleness on that finger, and it being in this case dominated, we may

fairly assume that the subject is rather sensitive to criticism in his work.

As a general rule, short nails, like short fingers, denote quickness, curiosity, intuition. On some hands they mean a frivolous disposition—if the hand be indolent or easy-going. Neat, polished, well-tended nails of medium length and properly shaped, show much delicacy of mind, gentlemanly feeling, and taste. If white, the subject is rather cold and of a high moral tone of mind. Thin, they indicate cunning; dark, treachery, falsehood; round, luxury; white spots are generally favourable; black spots, unfavourable, loss of money or character. Brittle and splitting, delicate health. In all cases, when the nails are short we may expect a critical, quizzing, teasing mind, which may develop, by reason of the lines and mounts, into an intolerable worry and a quarrelsome, irritable disposition.

From these general indications we can deduce the particular, the happiness and affection in the white spot; the faults and errors, or worse, shown by the passing dark specks. Pale nails are not good; nor are long, curved talons. Here is the bird of prey: the hard-hearted, it may be pleasant-mannered, man, or woman, but non-sympathetic; at times harsh and cruel.

[I should add that I have no actual experience of the dark spots on nails, but as the white appears to me to indicate reciprocal affection and friends' regard, and others say the black spot is bad, I put it down as evil by force of contrast.]¹

¹ The following are said to be signs:—

White mark thumb-nail, affection; black, faults of action.

White „ first finger-nail, gains; black, loss.

White „ second „ travel; black, death, or risk of it.

White „ third „ honour; black, dishonour, loss.

White „ fourth „ business gain, confidence; black, business loss, unbelief.

V.

THE PALM OF THE HAND.

We have considered the hardness and softness of the hands, and need not again refer to this feature, but there are a few points in connection with the Palm which we must note.

The width or spread of the palm is interesting. If wide, we perceive a generous, broad-minded nature ; intelligent (active or indolent, successful or non-successful), but always generous-minded. To be as near perfection as possible, the palm and the fingers should be the same length. This latter trait is good, and much enjoyment in life may be predicted from a large, well-proportioned hand.

A narrow, "skinny" hand is an unenviable possession. It indicates a rather weak mind, and an unenergetic disposition. It is cramped, and the energies are also cramped.

Even fingers and palm—in length I mean—give one toleration, and a balance of mind, a sense of justice, which can make allowances and confess faults of its own.

But the palm must not be too hard, else a proper firmness and use of the pleasures of this life will degenerate into selfishness in enjoyment, and abuse of pleasure. A touch of "self" will intrude, and even the generosity be tainted by a selfish desire.

A very great development, with high mounts, means a sensual or sensuous type, and whether soft or hard, the tendency will be the same, but in the soft hands the *effects* will be greater ; selfish (or even "*animal*") indulgence being seen.

The centre of the palm, which is termed the "hollow of the hand," should not be too hollow, because, as I have frequently remarked, such a "pond" in the palm is unlucky ! The possessor of this undesirable forma-

tion will struggle, perhaps, but his efforts will be frequently in vain. This formation is found often in the mixed hand, where energy and will may exist, but softness may induce indolence, or too wide a palm may destroy, or divert the path from the worldly success of which we are speaking. The person may succeed in love, for instance, gain his end in amusement, but business success, or art-success, will be uncertain and erratic, not lasting.

So the properly regulated formation, the true proportion, is not only correct, it is necessary. The thumbs and fingers will modify, but will not destroy the influence of the person.

CHAPTER II.

THE METHOD OF PALMISTRY.

I.—THE MOUNTS.

HAVING now heard the evidence, you should hear the summing-up of this chapter for practical purposes.

Look at the Hand as a whole, and the back view will put you in immediate possession of the attributes of the *Nails*, the *Fingers*, and the *Thumb*. You will note the formation of the Nails and of the fingers. Is the Thumb large or small? So in proportion is its influence upon the Hand respecting the character of the individual.

Are the fingers *smooth* or *knotted*? That must be your next mental question. In the foregoing pages you will find the significance of both whether wholly or only partly in evidence, an orderly disposition, or the contrary; or an *outwardly* orderly character, only &c.

The *type* of hand you are observing will be plain. The square, conic, spatulate, or pointed. The length of the fingers? (the palm can be seen later), are they hairy? —the *thickness* and *length* of the phalanges will here tell much, plainly. The uppermost is the *ideal*; the second the *reasonable and actual*; the third the *material*, phalange. Remember this distinction.

The short finger is quickness of judgment, the long loves detail; the former grasps the matter as a whole, the latter separates it, as it were, and examines it; one

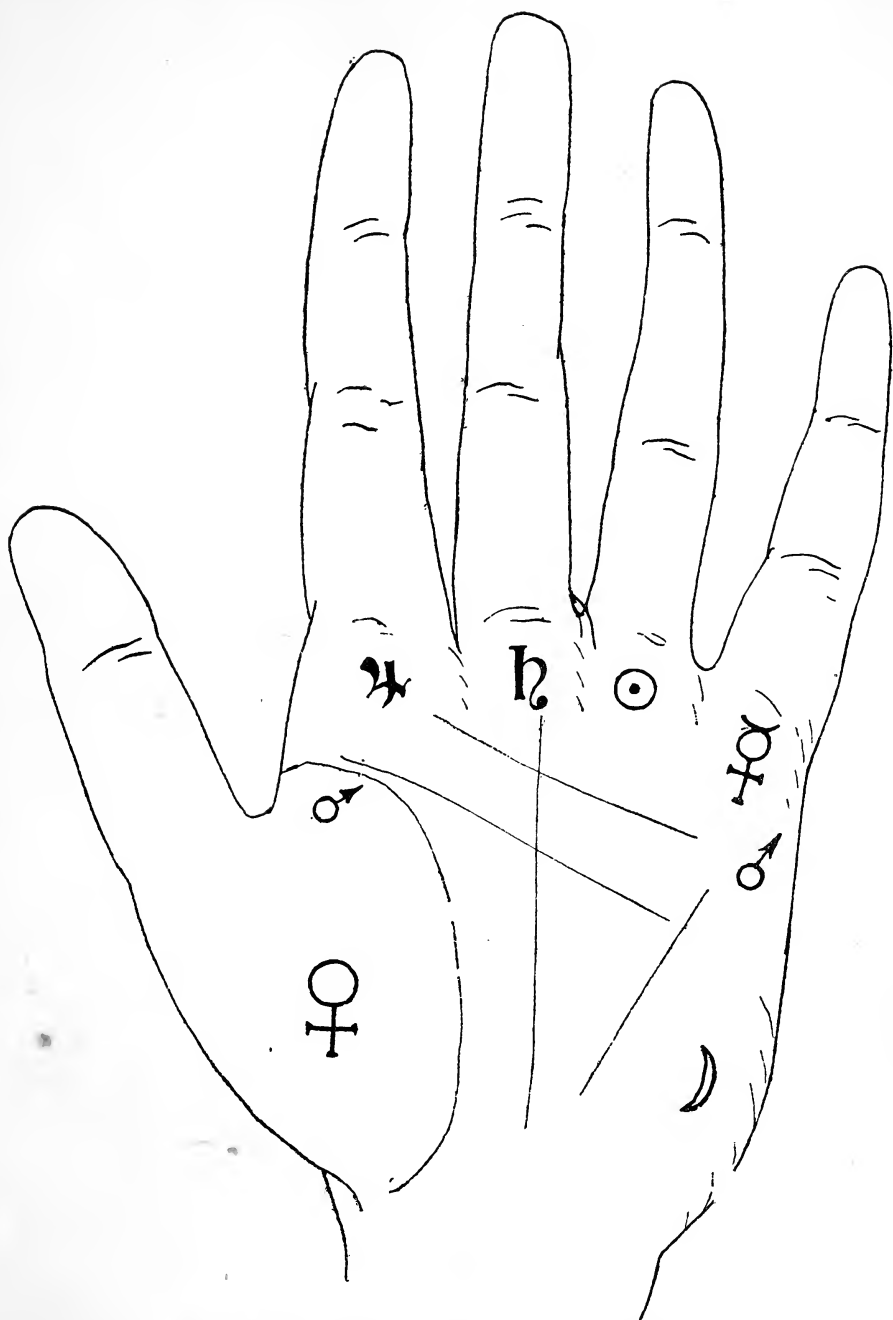


PLATE 8.—THE MOUNTS OF THE PALM,

bolts the impression, the mental food, the other takes it in, like the snake, by degrees.

The small or large thumb and its separate joints will tell the tale of strength of will, obstinacy, weakness, tact, and impulse. The Mount of Venus will be seen when the hand is turned palm upwards, when the signs of the palm will be noted, and the "consistency" determined.

Having ascertained all these facts in a few minutes' summing up, you deliver your opinion up to that point. Up to that point I say, advisedly, because at this point the collateral evidence will begin. You have made your speech, perhaps intimated your verdict, but there is yet a court of appeal. There may be "extenuating circumstances" advanced before the final Verdict can be given. The "other side"—the lines in the Palm, or the Mounts—may have some evidence bearing upon an acquittal of the individual from certain misdemeanours and offences. It is your duty to take all this evidence and weigh it impartially.

Suppose we examine the Mounts before we attack the Lines. The former are fewer, and are not so complicated as the latter. Lay the Hand palm upwards, and say what you see. (Plate 8.)

A Hand rayed by certain lines—never mind them. Under some fingers are "bosses," or swellings, soft, yet firm. The side—outwardly, of the hand is swollen and soft, the ball of the thumb is raised—may be rayed. Yes. Those "bosses" are the Mounts, and each of them has a special signification, in itself, and in co-relation with the others.

As we have mentioned Venus (♀) we will politely give her precedence. She rests at the base of the Thumb, and bestows upon us many benefits, which, if wisely used and controlled, will make us happy and appreciated in this world. You can easily satisfy yourselves as to the truth of the diagnosis. I am stating nothing but the facts ascertained by experience.

The MOUNT of VENUS credits us with a love for the opposite sex and admiration for it, for beauty in all forms,

a liking for dancing in good time, a love of melodious music, a tender grace, and a strong wish to please our friends and to be liked ourselves.

This Mount also belongs to the passionate lover and the flirt. But if the will be strong, and pride developed, the suspected evil, or flippant tendencies, will be ruled out of order by the possessor of even a large Mount of Venus.

But the absence of this Mount is worse than its appearance. A cold nature, a dull brain, as regards the artistic taste, and side, of life. The Love which in the other event is warm, in the absence of the Mount is wanting, or selfishness intrudes like a mist into the life, and dims the vision and perceptions.

The excess of the Mount is bad, and betrays a heat of passionate affection which is inconsistent, changing, and not honourable. With a thick heart line we may find the passions, if not unbridled, certainly ridden with a loose rein, and a fall is to be expected. The soft and pointed fingers, the sensuous hand, the weak will, may, in the absence of redeeming qualities, bring about an unpleasant state of affairs if the Mount of Venus be high and barred.

Nevertheless, it gives cheerfulness, brightness, an amiable manner and liveliness with the opposite sex, and taste for the "feminine forms of beauty," the society of young people, a kindness and unselfishness which makes friends, even if they be not useful except socially. The Mount assists us to climb the ladders of Friendship and of affection, but it does not help us much in our progress in the world; for this assistance is required. Yet one would not be without it "for the world." The flat, crossed and barred Mount of Venus displays a sadly exhausted lover of pleasure, and if certain other signs be present, a non-desirable companion.

The MOUNT of JUPITER (4) is perceived beneath the first finger, on both hands of course, and predicates Pride, Ambition, Religion, a desire to shine in society, or amid one's neighbours, and consequently a love of

display, and even of high ritual in Religious observance.

Jupiter is domineering : hence he will be heard—the loud talker is so ruled. He wishes to shine in the conversation, and is quite confident in himself. With this desire to be “somebody” you will find Jupiter’s devotees well supported by Nature, for they are generally tall and soldier-like, erect, and slightly defiant or disdainful, with a “good opinion of themselves.” The rather hard hand will confirm these attributes, the soft or smooth type will tend to luxury.

The results of excess, or of absence entirely, of this Mount can readily be gauged. Pride will degenerate into arrogance, domination give place by force to tyranny, the desire to shine to the lover of ostentation. With this excess, and hard hands, we find selfishness in enjoyment, a certain generosity, but of a kind which seems calculated to bring in a response of an advantageous kind, particularly if the hands be white, or the palm narrow, and the fingers inclined to close into it.

The results of the *absence* of the Mount of Jupiter are carelessness in religious duties, but even so they will be observed by *squared* fingers, because appearances demand their recognition! Selfishness, idleness, and a sad want of “manners,” are signs that the Mount of Jupiter is wanting. A desire to be king of the company, and a certain lack of dignity, sometimes of self-respect, are evident. Hence the persons who lack the Mount are liable to contract a marriage rather beneath them, not for the sake of money either, but because they have been made much of in their sphere, and feel at home in slippers!

There is here also a tendency to idleness, and a disregard for the feelings of others in want of punctuality, or in arrangements affecting both parties. Such a one would not care if he kept people waiting while his amusement or interests demanded it. He would not put himself out for any one unless some advantage lay behind, or some object demanded the temporary sacrifice. Irreligion is another trait in the hand *sans* Jupiter.

The MOUNT of SATURN (♄) is a very important one, because here the Fate of a person is developed, and this melancholy Mount has power to alter our apparent destinies. Saturn is a dissatisfying deity, and has a perplexing, even a complicated, nature. He seems to possess the secret of the curse pronounced upon mankind after the Fall. Possessing him we may be fortunate, but in the sweat of our brows we shall eat bread!

In excess we have with it a morbid horror of Death. "Dust thou art, unto dust thou shalt return," rings in the ears of those who have Saturn's Mount large.

Even when absent Saturn manages to alarm us by fears, and yet a carelessness (even when associated with a fear of an impending invisible evil hanging over us), is noted. "I-can't-help-it" feeling is manifested; but this is the very spirit of melancholy, though it sounds *resigned*! Let it not overtake you, O Reader!

For observe: You will never—at any rate hardly ever—find a true and *high* development of Saturn's hill. It may be well developed, but tending to Apollo (the third finger) or to Jupiter, already described. But in cases where it is truly developed, a morbid tendency to melancholy, suicide, unreasonable fears, and sadness, is to be found or feared.

It is, however, a comforting reflection that the Mount is so seldom in excess—a circumstance which tends to confirm the fact that *one's own destiny* is greatly dependent upon *one's own conduct*! That this is true no one can deny, and in such measure as we accept or defy the evil tendencies, the sooner they will approach or leave us.

Try the remedy, make an effort, and I think you will find that, if the Mount do not rise, your Fate Line rising in the centre of the palm will ascend, and, cutting into the place where the hill might be, will bring you better feelings and better fate. A timid disposition will be recruited by success, and the character will be strengthened. The ground (the soil) clings to the Saturnian. His tastes are those of the tiller of the earth; even solitude in the garden or in the mine. Such people are not

sensitive to criticism, and prefer solitude. Yet a small mount and a good line are indications of success : prudence is a characteristic, and by caution they will succeed if the hand be otherwise favourable. The position of the Mount, as regards those beside it, will help to determine this.

We hope to deal with these developments later on.

The MOUNT of APOLLO (☉), which lies at the base of the third finger, indicates a Sunny temperament and a grace of mind which reveal charming qualities. Here we find the beauty of cultivation, art, and literature, artistic tastes, a charitable disposition. The truest and best qualities of our Nature lie in this mount, with some of those failings which are somehow almost inseparable from the artistic temperament, such as carelessness, a taint of fickleness, and a sensitiveness which often disturbs a friendship—hence the changefulness.

But the good MOUNT of APOLLO loves art and beauty for their own sakes. Then the hand will not be sensual, nor the body gross. The fingers may be smooth, with that charming carelessness and want of order which characterises the devotee of Art, but such true artists will not *pose* to the public—they desire to shine, it is true, but amid sympathetic surroundings. The executive artist will possess conic, or useful, finger-tips, and fairly long fingers.

In *excess* the Mount leads us astray. We find in it exaggeration, display, extravagance, luxury, and a boastful conceit, which loves to pose and be in evidence. A sensual type of finger will accompany this type ; the fingers indicating activity and ardour and little calculation. The hands will be soft, and the possessor will think himself of no small importance, while he is all the time unstable, and full of levity, love of money and dress, falsehood and envy. (Both hands should be consulted.)

The total *absence* of any Mount of Apollo is to be greatly deplored, particularly if Saturn be wanting, and there are no lines on the Sun's place. Want of the sun

kills us in time, so want of the Mount indicates an aimless, vegetative, kind of existence, an insignificant life, and a taste for pleasure not the highest !

Lines upon this Mount, as upon all the others, have certain significations, which we shall consider later in full ; but even if it exist without lines, the *liking* for, the *appreciation* of Art will exist in the soul, and even a desire, perhaps never to be realised, for artistic production.

The Sun then is Good. Let it shine in your palms.

The next mount is that of MERCURY (☿) which, as the name implies, endows us with quickness, smartness, intelligence, wit, invention, and such spontaneous attributes ; promptness and aptitude for business. These are all admirable, and to the list we may add the power of expression, eloquence, or writing facility, a lightness of body and a quickness of mind.

These are all contained in Mercury, the lively spirit, which desires change of scene, the intelligence to appreciate it, and the eloquence to describe it in true (if in imaginative) fashion, cleverly.

The *excessive* qualities of this Mount may easily be estimated. The attributes are accentuated. The great quickness and aptitude in business becomes too great ; the smartness becomes dishonesty ; the invention falsehood : the promptness to take an advantage descends to robbery, theft, treachery ! The self-deceiving fingers (turned back) excuse many things, and the soft hands mean indolence—a desire to gain anyhow, to spend the gains luxuriously, and under certain circumstances to enjoy very low pleasures.

The *want of the Mount* denotes failure in business, a negative, aimless, existence. But the possessors of the Mercurial temperament are well known. They are active in sports and good at games, cards, &c., betray considerable astuteness, notwithstanding any airiness of manner. The inclinations are (in the normal Mercurial hand) moral ; they marry early in life, sometimes as a matter of business, for “partnerships.” The Mercurial one does

not spare himself in business or sport, and does his best in either direction.

The MOUNT of MARS (♂) rests underneath Mercury, not far below, between it and the Mount of the Moon. Some writers declare that there are two Mounts of Mars, one beneath Jupiter, whose functions are similar to those of Jupiter himself. For my part, I believe that one Mount of Mars only is developed in our palms, the other "boss" being only an extension of Jupiter, rather made manifest by the hollowness of the palm. But Jupiter and Mars together are successful—ambition, devotion, and courage assisting each other.

In the Mount of Mars, as the name implies, we expect to find true courage, physical and moral, and a devoted bravery at times which places the soldier on the pinnacle of Fame, perhaps upon the lower level of a public statue, or in a cathedral grave.

With Jupiter we can define the results, but even without him the calm, cool courage of the man, the resigned will, the resolution and self-respect, the ease in obeying, when necessary; the capability to command, if desired—all these combine to make the hero, and the *practical* religion of the character. Such a Mount must General Gordon have possessed; a power of *resistance*, which is the central stratum in the Mount of Mars, a true and devoted courage.

The *excess* of Mars is not always bad—indeed, at times, it may lead to success, as one may perceive. For in the excess of courage and gratitude we have much dash, a bravery even to rashness, but probably successful, with strength of mind—in a "good" hand.

Nevertheless, in a hand whose lines are bad, and whose fingers are cruel, the excess of Mars is not so pleasant. The worse side of the strength, and of the spirit of command, is seen as the tyrant and the bully, the unjust, a passionate judge, or executioner, stand revealed. A man with this excessive development in his "bad" hand would be a Jeffreys, and loving hanging for the sake of it—a "thirst for blood." The former type (above) is more of the style of Nelson or Ney.

The *absence* of the Mount of Mars argues timidity of body, nervousness, and want of presence of mind. At times one may perceive a true cowardice in this, but this is difficult to determine, because pride under Jupiter may, and probably will, interfere and prevent any display of cowardice, though presence of mind and nervous apprehension are quite likely to appear in the same character. You will find the Mount of Jupiter partly developed in this case near the base, low down, for the qualities of *active* courage rise from the ambition and resolution of Jupiter; the best qualities of the Virtue of courage are on the Mount of Mars, proper, under Mercury.

Sometimes the Mount of Mars is undeveloped in the left hand, and visible in the right. (This may also be the case with other Mounts.) In the instance before me it is evident that the individual whose left hand is lacking the Mount is naturally nervous, timid, shy; but the development upon the right hand indicates that he possesses some true courage, if no extraordinary "dash"; that he is of a retiring disposition, but no runaway. He is morally brave and really "plucky" in emergencies, but shrinks from putting himself forward. Where he chooses to assert himself he *leads*.¹

At a certain club dinner last April, 1895, I had the opportunity to study unnoticed a few hands in the ante-room, and should name Sir Evelyn Wood, V.C., whose hand in Mars is well developed, and Dr. Conan Doyle, who is plucky, but retiring. I trust these distinguished gentlemen will pardon my mentioning their names.

Passing now from Mars the Warrior we reach, by a gentle descent, the base of the MOUNT of LUNA (♄), or, in general parlance, the MOUNT of THE MOON.

This is situated opposite Venus, *vis-à-vis*, and both are frequently developed in the same hands. The Moon brings with it romance and imagination, the poetic in-

¹ This diagnosis is acknowledged, by the person referred to, to be accurate. But he adds, "I don't often lead: don't like the responsibility!"

stinct, the observation of Nature, study of the weather, admiration of beautiful scenery, and of all Nature's beauties. There is here also a love of the sea, not always for sailing, because it may not agree, but if not, the sea-side certainly has its attraction; the waves, the storm, and the moonlight. Sentimentality will also be present with a high Mount of Venus, but imagination, voyaging, and feeling are in the domain of the Moon.

Absence of this Mount argues the want of these attributes. There is little sympathy, and no "allowance" made by the Moon-less man! The gush, even the pleasant, if not invariably sincere sympathy is wanting, and the person thus unendowed may be perfectly just, but he is "hard." He cannot, save with much difficulty, put himself in your place, so his decisions will be business-like, or bigoted, as his "lines" may declare.

On the other hand—either hand—the excess of the Moon is a misfortune. It makes one dull and melancholy if not counteracted by other signs. It makes us sad and foreboding. It irritates us through our sensitiveness and romance, through our thin skin, and depresses us by our anticipation of things which do not occur. We are capricious, inconstant as the changing moon; dissatisfied with ourselves and superstitious down to madness! The sentiment and the love of harmony have departed, and the mind is weakened by other influences giving us too strong a mixture of the Moon.

Thus the Mounts must be studied. Once the student has grasped the *meanings of the Mounts*—which are named after certain "deities" whose supposed characteristics are indicated by the qualities actually to be found in the hand—he must connect them with the presence or absence of other Mounts which will confirm or mitigate the influence suggested.

In this manner the malign influence of Saturn may be set at nought by the cheerfulness of Mercury, the courage and resignation of Mars, or the love of Venus. Jupiter and Venus are good if together. The Moon and Venus give romantic temperaments and some beauty of form and features. Mars and Venus jealousy, passion, love;

Apollo and Venus brilliancy, fascination, charm, and so on.

But, according to the older accepted theories—and these I am unable to vouch for, although Astrology confirms them—the excess of the Mounts indicates some ill-effects of the parts of the body governed by the planets respectively. Venus and the Moon are rulers over the lower parts of the body, while Jupiter governs head and lungs, Mars the head and throat, the Sun the heart and eyes and arms, Mercury the liver and lower limbs. Therefore a subject of Mars may have to fear illnesses affecting the throat and head, such as scarlet fever, neuralgia, headaches, diphtheria.

But supposing that Mars were allied with Mercury. In this case indigestion and rheumatism would probably have to be dreaded—the lines of the hand being consulted for confirmation. So in the life of a person ruled by Mars and Mercury illnesses would arise, but if Jupiter came up, his power would perhaps interfere to save the subject from early death.

Let us continue this argument, which some little experience tends to confirm. Suppose that, in addition to Mercury and Mars, Venus is represented strongly upon the hand. We have then strong passions, and with all our cheerfulness and courage may suffer from their indulgence. With a highly developed Mount of the Moon, such indulgence will cause remorse, fears of punishment, detection, and make us depressed and melancholy *in anticipation*. Saturn governs the spleen, and will make us irritable. So just think of the miserable plight of the man who, without Mars or Jupiter, is devoted to Venus, Moon, and Mercury! A sensualist without balance or courage.

He is a sensualist, one who will stop at no ruse to obtain his ends, and *if Mars be added*, he will display talent and courage in his dissipations and amusements worthy of a better cause. He will dare anything at the time to gain his ends, and regret it afterwards, particularly if the Moon be *very* high, the head-line sloping to it, and forked. But fears will disappear as Venus rises

again above the horizon of his mind, and the same round, and remorse, supervene.

II.

OTHER ASPECTS OF THE PALM.

The Plain of Mars is in the centre of the palm, and occupies a portion of the hollow of the hand ; and if this hollow be deeper than ordinary, it is a sure indication that much success will not attend the well-meant efforts of the individual whose palms show this formation. He may have luck, and his perseverance and ability may give him a certain amount of success, but it will be checked and chequered. If only the left hand be hollowed, the chances of success are much improved.

The Plain of Mars lies in this hollow, just beyond the Mount of Mars, and in its higher development possesses some of the attributes of the latter, a daring perseverance, a pushing temperament, rather an aggressive one ; but if low, the subject in whose palm it dips is of a quiet, peacefully-minded disposition, objecting to strife, and quarrel ; but if Mars be developed the temper will be quick, and tend to "fighting" when aroused. A very hollow hand is almost certainly indicative of a lost life—a non-success—no position in the profession chosen.

The line of Head (A), as will be seen and explained later, crosses the Plain of Mars, indicative of the life-struggle we are continually waging, while our Line of Fate—sometimes even the Heart-line dips towards the Plain—also traverses it, and so our whole existence lies upon the plain at one time. When the lines have escaped or crossed the Plain of Mars, the life and experiences of the individual are usually fixed by custom and habit.

The Palm of the Hand, like the fingers, has been divided into three worlds or zones, in which the upper portion is the "divine" part, the centre the natural, or reasonable ; the lowest part the material, or sensual, portion. The space between the Heart Line and the bases of the fingers includes the intuitive portion, the remaining

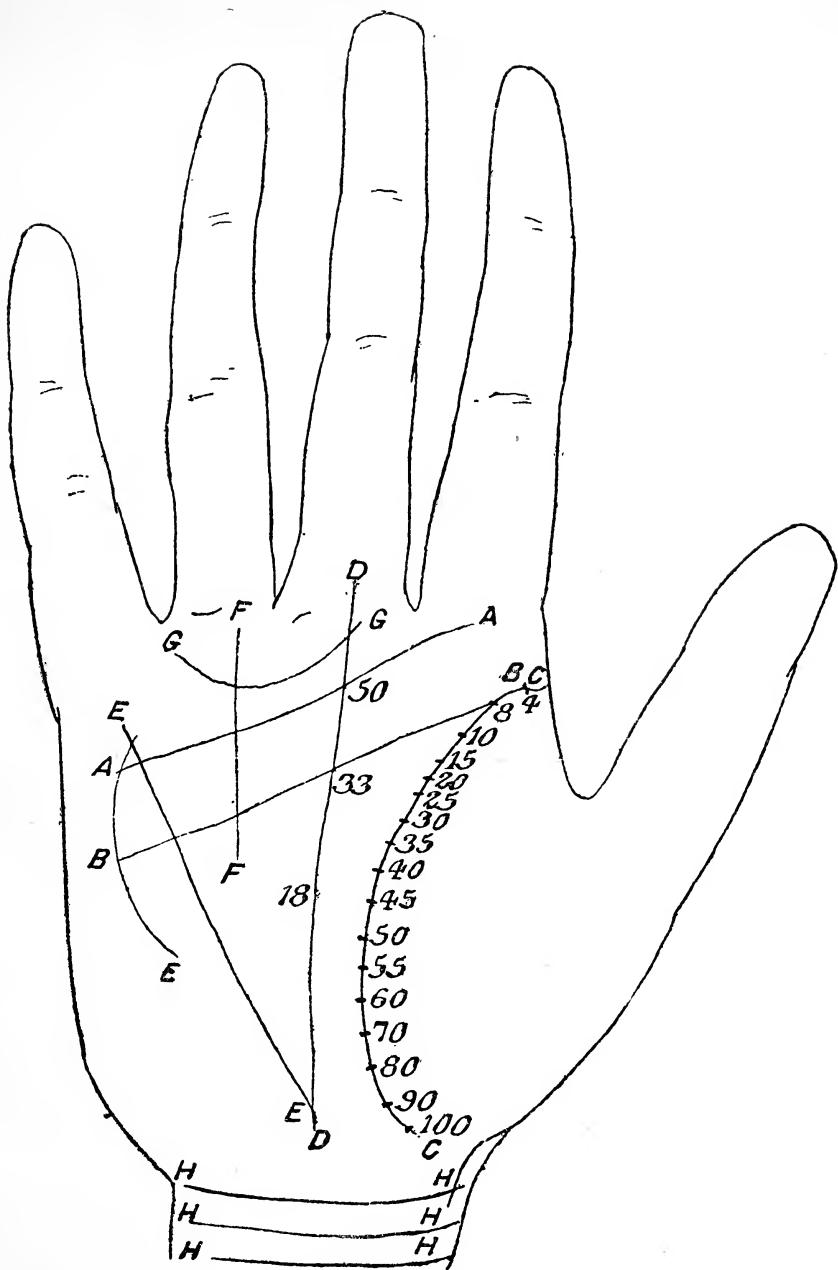


PLATE 9.—THE CHIEF LINES OF THE PALM.

zones may vary in their extent. The soft fat hand tells its own tale, materialism.

There are spaces traced upon the Palm, bounded by the Lines, common to all Hands. These spaces are termed the *Quadrangle* and the *Triangle*; the former between the two upper lines, the latter in the Plain of Mars already located.

All the other characteristics of the Hand, the Lines, crosses, circles, branches, and so on, will be fully dealt with in Part II., under the heading of *Chiromancy*, as this first portion is *Chirognomy*, the whole Science being *Chirosophy*.

The Palm is susceptible of other nomenclature, and it has been divided into the "Male" and "Female" portions, the Male being indicated by the upper and harder, the Female by the softer and more sensuous lower part. Or, again, the North and South are respectively measured.

To detail these we may refer to the constituent parts. The upper Male or Northern part possesses industry, art, and strength, in Mercury, Apollo, and Jupiter. Far be it from the present writer to insinuate—much less maintain—that industry, art, and power do not rest also in the Female Line. We see the results every day to the contrary, but this is the old reading which distinguishes the occupations of the man in the world from those of the woman; or those feminine attributes as distinguished from the hardy occupations of the man. Nowadays, the comparison is not needed, nor would it hold, because the "womanly" hand is assimilating to the "manly" in many respects as ladies advance into the domain of the athlete; the cricketer, the golfer, the cyclist, and the hockey or football player!

The North and South is a better comparison, as the Northerner is hardier, less sensuous, less indolent, than the Southerner, the worker and the dilettante respectively. Climate, of course, influences them, but the same characteristics remain. Nature insists.

There is not much more necessary for me to say concerning the fingers and mounts and the palm, as palm. We now turn to the more interesting side of our subject, the Lines of the Hand—*CHIROMANCY*.

PART II.

CHIROMANCY.

CHAPTER I.

THE LINES OF THE PALM OF THE HAND.

LEAVING now the Hand, with its general indications of heat and coldness, hardness, softness, flexibility, and the outlines of the fingers, let us come to the *Lines of the Palm*—the trunk-lines upon which the wheels of our existence turn.

There are individuals who declare that all the lines in our palms are simply creases, and that it is absurd to pretend to read anything in the Palms of the Hands. While admitting that the four—sometimes five—main lines may be the natural creases in the hands of the new-born infant, we deny the existence of any other distinct markings. I was requested to examine the hand of an infant five weeks old, and upon its palm the four main lines were plain and clear, but no other lines were visible.

So the “creases” are the natural lines. Granted. What then?

“Oh,” exclaims our interlocutor, “you confess it!”

“Yes, certainly,” we reply.

"Then your pretended science is all nonsense! Every one possesses these lines : *they are all the same!* Therefore your attempt to read differences in them is absurd!"

This was triumphantly expressed to me some time ago, and to my opponent's surprise I agreed with him.

"Quite true so far, assuming that you are correct!"

"I am correct!" he replied. "Certain!"

"Indeed! Then kindly open your hands, look at your palms, look at mine. Are they alike?"

"There are the same lines, I tell you!"

"Yes; but we have both a pair of eyes and of ears; they are not alike! Our mouths (our lips), our noses, foreheads, feet, are not similar! Nor are our hands! Look again." He looked, studied the four palms, and confessed that they differed. The lines were there, but their directions and their appearances differed!

"Look at your own hands," I continued. "They differ too."

"Yes, they do," he confessed. "They are not precisely alike. Some lines *are* stronger in one than in the other. *I never thought of this before!*"

There is the case in a few sentences. This is only a sample of many such conversations. *People do not think*—they assume, and leap to conclusions in ignorance!

My friend was pleased, but puzzled, half sceptical. He "could not understand it." *Why* are the lines there? That I cannot explain. The hands are folded so by Nature, and the folding give the crease. The doubling of the hand to make the fist creates the lines, perhaps. There they are. Care, age, worry, illness, temporary or lengthened, pain, sorrow, laughter, tears, all human emotions, are at times marked upon the face and brow. The *habitual emotion* leaves its traces, which are indelible. The nerve-force may contract or expand the under surface, and cause lines or crows' feet or furrows even in the face! The same force furrows, "crow's-feet," or lines our palms. Why? I cannot say, unless it is for our warning, for our learning.

To recognise Physiognomy, and to condemn Palmistry, is unfair and bigoted. We judge habitually by features

and faces, and pride ourselves upon our perception of the character thus read! But if one tells us the same character by the hands, the ignorant and prejudiced ones say it is fortune-telling! A magistrate the other day told a prisoner solemnly that if he persisted in his (then) career he would end by penal servitude, in long periods too, and maybe die by the rope! No doubt the judge argued from the man's face and his record. Well, was that not *fortune-telling*? And he was *paid* for sitting on the Bench and for his utterances thereon! Why was he not condemned to a fine or to "a month" for the misdemeanour—for accepting money for prophecy? The honest Palmist says no more than the magistrate. Yet the former is condemned as a charlatan. We say this is unfair. No one has proved Palmistry to be in error to any serious extent. We cannot say the same for the Law!

But we have run off the lines, and must come back from this siding to pick up our cases. There are four or five lines to be considered. These are called—

- (1) The Heart Line or Mensal.
- (2) The Head Line or Cerebral.
- (3) The Life Line or Vital.
- (4) The Fate Line or Saturnian.
- (5) The Liver Line or Line of Health.

There are also the Line of Apollo or Art, the Girdle of Venus, the Quadrangle, Triangles, Line of Dissipation, the Rascettes or Bracelets, the Line of Luna, and Marriage Lines. Of these we may class the Line of Apollo next in importance to the first five mentioned, which we possess by the Gift of our Nature or by reason of our place in Creation.

We shall consider all these Lines separately and as fully as possible in relation to each other and to other significations.

From the previous diagram (Plate 9) the position and the general direction of the Chief Lines can be understood. Just compare the drawing with your own hand; the Lines vary in direction, remember.

The upper (direct) Line is the HEART LINE, marked A.A.

The next below it is the HEAD LINE, marked B.B.

The Line around the Thumb is the LIFE LINE, marked C.C.

The Line up the Centre of the Hand is the FATE LINE—D.D.

The Line sideways across the Palm is the Liver Line—E.E.

The Line of Apollo is beneath the third finger—F.F.

The Girdle of Venus lies beneath the second and third fingers—G.G.

The Quadrangle is the space between the Heart and Head Lines.

The Triangles are those between the Chief Lines. The GRAND TRIANGLE mostly mentioned is that formed by the Lines of Life, Head, and Liver, in the centre of the Palm.

The RASCETTES encircle the Wrists—H.H.

The LINE OF THE MOON (Luna) is not often in evidence. It may be traced from Luna towards Mercury—A.B.E.

The MARRIAGE LINES are upon the outside edge of the Hand, beneath the little finger, *horizontally*.

Each of these Lines and combinations have various significations, and their relationships are more numerous than German cousins. They all affect each other, adding, subtracting, multiplying, and dividing amongst themselves the tendencies and influences in proportion to their positions respectively. So it is of little use practically to tell a person that his life is menaced. We must try to find the date and the cause, and to verify the prediction by a reference to the other hand, ere we pronounce an opinion. Then the patient, duly warned, takes care to avoid the danger. If he think to do so he will probably escape, and the signs of evil will disappear.

When describing the Lines in detail I will mention cases which have occurred in my own experience at times. We will now commence with the Heart Line.

~~The Heart Line (A.A.).~~

This important Line carries in its course many secrets, which it naturally shares with the Life and Head Lines.

The course of the Line of Heart is across the upper part of the Hand, from near the Mount of Jupiter to the edge or percussion of the hand. (See diagram, Plate 9.)

In appearance it *should be* well coloured, strongly marked, and narrow—not broken up nor rayed. Sometimes the Line seems to rise or to disappear between Saturn and Jupiter. This, while indicating passionate affection, is a warning that hard work will have to be done in life ere the heart's desires are accomplished.

The appearance and continuity of the Heart Line are very important factors in our lives. If it be deep and clear and narrow, the affections may be said to be strong and firm—a prognostic of happiness. A long line is good, but it need not exceed the limits above laid down. Else jealous, even envious, feelings ensue, particularly if Venus be strong and the Head imaginative. (See "Luna.")

The short line without assistance means a rather cold nature, not heartless.

On this line one may read many curious things. The state of the physical heart—also the ideal—may be seen. The number of attachments and disappointments in the affections and their relative strength may be noted by the expert. The friendly or love attachments, if successful and pleasing, rise upwards from the Line of Heart, and indicate one who is well liked—a favourite with all, and, perhaps, mostly with the opposite sex. The same indications are less frequently seen in the female hand, and in the right hand generally, because that hand is the "active" one, so to speak, and displays our deeds, the left hand indicating merely the *tendencies*.

The chained Line of Heart points to inconstancy in our affections, and when underlined in bands some very absorbing passion. He who looks may read and discover the flirting tendencies of the owner of such a hand, sometimes more than a mere flirting tendency, particularly if the line be redder than ordinary. In this lies strength of passion, and with the rayed Mount of Venus, and also Imagination (in Luna), one may safely pronounce the subject a general lover, unless the will and pride be strong.

There are often indentations upon the Heart Line which I have found indicate a weakness—not by any means necessarily disease—of the heart. I have diagnosed these marks in several cases when not deep, and have advised care, not much violent exercise ; running up and down stairs should be avoided.

On one occasion a lady who was fearful of some serious heart affection, physically, asked me my opinion concerning this mark. I told her that her heart was affected slightly, not by disease, but most probably by the unromantic indigestion, and she need fear no real ill. She was, however, unsatisfied, and consulted a physician, who, as she afterwards informed me, confirmed my verdict in almost the same terms which I had used, and her fears were then allayed.

This mark is red, with a sort of indentation on the Line almost like an impression of a blunted point of a pencil. A break will denote weakness in the Heart, and many breaks mean worries in the affections, and weakness arising therefrom.

The *absence* of a Heart Line shows selfishness, great economy, and a want of true sympathy. I have known a case of this kind. In the individual, now dead, the absence of the Heart Line was remarked by himself to me, on one hand—the right. The left hand was almost normal, but the line in question rose late in the hand. This absence of the line in the right

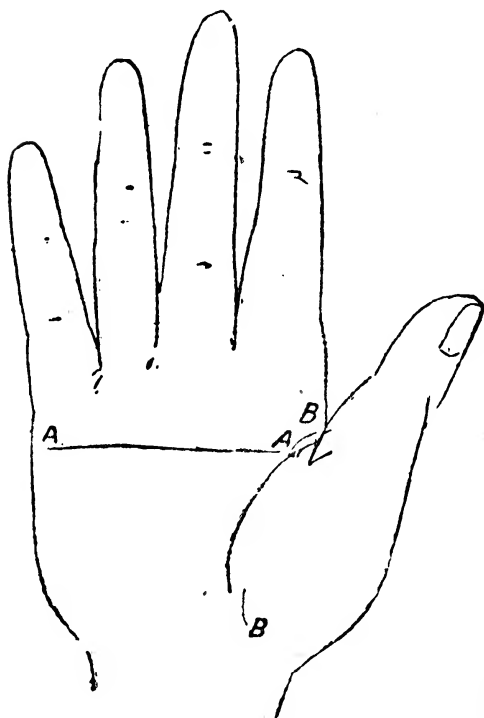


FIG. 1.

hand (Fig. 1) indicated a hard taskmaster, an economical disposition, a rather mean character; and in this suspicion I was afterwards personally confirmed. A scent of treachery hangs about such an individual, who will sacrifice his acquaintance to save himself.

The hands of this person predicted a somewhat sudden failure of health. The Life Line (Fig. 2, *c.c.*) and the Heart Line (Fig. 2, *a.a.*) were not long where they appeared together. The Head Line (Fig. 1, *a.a.*) in the right hand stretched stiffly across the right palm. The person's head ruled him: he had little feeling in action, yet his intimates in his home and in society found him pleasant and chatty. Where his earthly interests were not concerned he could be very cheerful and even obliging, but where he saw his way to a bargain or a profit, no one was less sympathetic and, in money matters, more economical.

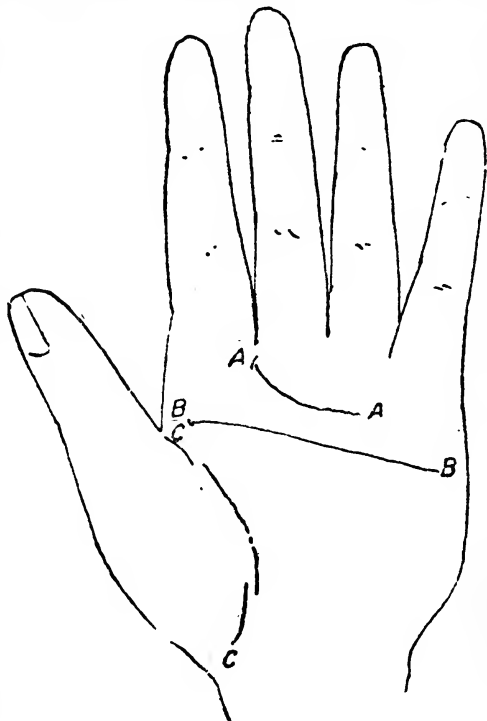


FIG. 2.

Sometimes the Heart Line goes up to Jupiter and separates. This is a sign of gratified ambition—the nearer to Jupiter the better luck. Lines rising clear from the Heart Line are friendships, but if the line emerge between Jupiter and Saturn *un-forked*, the possessor of such a line may make up his mind to work hard for his living (Fig. 2, *a.a.*), and without any very great success, unless the Line of Apollo assist him; and if the Heart Line end in Jupiter the expectations will be even less favourable.

A line without branches—I have never seen one—would indicate a loveless, almost unregarded life. In such a case the Head Line would be strong. No Heart Line in either hand is a very bad sign, and if the line exist *without break* at the percussion—under the little finger—the chances are that when the person marries he will have no family. This is true also of the female hand.

White marks upon the Line of Heart denote “conquest in the lists of Love.” I have seen such ; but in *some cases* of the sterner sex, whose hands one would think would have displayed such dots—if report and some little experience count for anything—there were few dots or specks ! The line is cut and separated, certainly ; passion is indicated, but the “dots” are very faint in those cases where there are any at all. So one

can only suppose that actual *love* had little to do with such people’s regard. In some other hands there are a few white specks *beneath* the line, not on it. I have seen red points in the Heart Line, and consider them as trials and heart worries concerning the affections, if not physical disease.

When the line *actually breaks* under a certain Mount, the cause of the disappointment and trouble arises from circumstances connected with the signification of the finger. I have noticed two such divisions in the same hands, in both

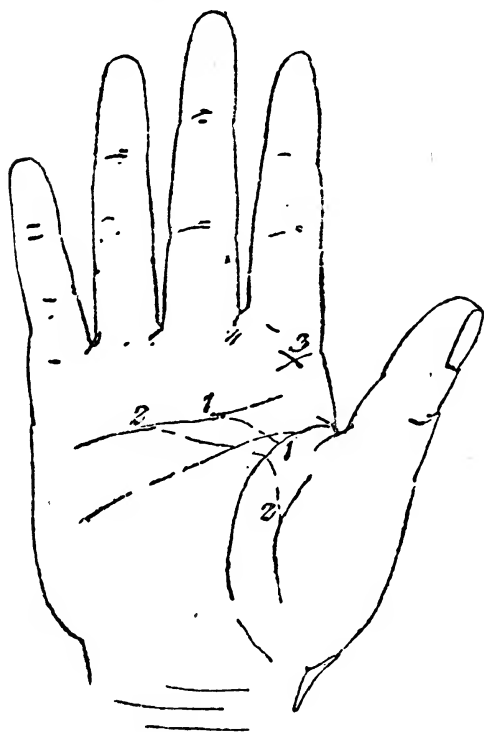


FIG. 3.

hands of the same person. One break occurs rather early in life beneath the finger of Saturn (Fig. 3, 1-1), and falls in the direction of the Head Line, drops a root over it to the Life Line. The other break (Fig. 3, 2-2) occurs, some time after, just under the line of the side of the third finger (towards the thumb side). This break sends a well-marked line to the Head, crosses it into the Life Line, and crossing it unites with another line which has been running parallel with the Life Line. See the annexed diagram (Fig. 3).

The explanation is not difficult, and is true so far as I pursued it. The lines have become rather faint, yet they are plainly visible by means of a pince-nez. But the line of the Heart is somewhat pale, and I would advise the individual whose welfare I desire not to over-exert himself in the future. He will find his breath fail him if he attempts much violent exercise. Let him accept the warning, and rest when he reads this in type.

The explanation of the diagram is simple enough. The lines mentioned are actual lines drawn from a living model and simply reproduced. The Mount of Venus in the hand is well developed, and the general aspect of it is sentiment, imagination, poetic instinct, and orderliness, with square fingers, gently rounded: a mixed type. The breaks indicate broken engagements which worried the individual very much, and the latter certainly interfered, for a while, with his career. The parallel line referred to at once ceased, and the lady represented by it dropped out of his life. She was cut off, as it were, by the line from the heart, which still reveals the break that occurred thirty years ago. But although the scar remains, the wound has apparently healed, because the person married subsequently, and a cross upon Jupiter denotes a fairly prosperous and happy alliance. I add the cross (Fig. 3, 3) to the diagram in proof of this statement, as it exists upon the hand.

Now, the cause of these "wounds" of the Heart would appear to have been fatality and foolishness. The former cut under the finger of Saturn, or nearly so, indicates that fate was adverse to the engagement, that circum-

stances, over which the young man had no control, interfered to break the engagement he had entered into. Was this so? He and the young lady were willing to be engaged, but some fatality interposed! This was a correct deduction.

The reason why the intimacy was broken off was because a relative of the young man interfered, having discovered that the young lady—a handsome, charming girl—had not been born in wedlock, though her parents married afterwards. This revelation naturally aroused some bad feeling in the breasts of parents and guardians, and the young people were separated on the plea of “want of means.” The young man did not learn the whole truth till later, till too late to mend matters by matrimony. Saturn’s Fatality!

The second break occurs nearly under the third finger, and some folly is hereby suggested. It seems to me that this was less an affair of the true heart than the former—a fancy, a passion, which took possession and died hard. The influence lasted some time. I ventured to think that the engagement terminated suddenly, unexpectedly, in consequence of some foolish misunderstanding or folly, *and*, as the influence ceases suddenly in the line accompanying the Life Line, I came to the conclusion that the fault lay on the lady’s side.

Why? Because the young man was hard hit—very hard indeed, and he, if permitted by his self-respect, would, I thought, have been reconciled. The influence suddenly ceasing, *she* must have withdrawn from *him*, and, by some silly act, some perhaps calculated offence, broken the engagement. The man is sensitive, careful of appearances, so his hand declares. He therefore would resist anything likely to wound his love or his self-respect, or to make him an object of sympathy in the eyes of others! This deduction was to me a likely one. He was too proud to re-cement the break.

The facts were these: After a three years’ engagement the young lady flirted “furiously,” and so remarkably, with a married man, that her brother interfered. She laughed at him, and at her *fiancé’s* remonstrances. The

lover thus defied and advised resigned her ! They parted at once, for always, and she subsequently eloped with a third party, not without one effort to see her old lover, which he repulsed. This attachment was, while it lasted, my informant says, "of a very warm character indeed."

Thus the pride—really self-respect—which the young man entertained prevented any reconciliation, and perhaps served to goad the lady into a course which she was subsequently to regret. A sprightly, very fascinating girl may not have thought that any serious rupture would ensue from her frivolity. A hasty decision was as hurriedly acted upon, and the parting came !

When a tendency to weakness of the Heart is suspected, the cause should be sought in other lines—such as the Life Line (around the ball of the thumb) or the Head Line. This will occur to every one as a necessity, because the marks on the Heart Line may be mistaken.

The Heart Line should not descend to the Head much, nor should the latter rise to the Heart. But sometimes this is the case even in both hands, and such cases are not good. If the inclination appear only in the left hand things will be better.

If the Heart Line descends on the left hand to the Head much, it indicates a tinge of selfishness in the character, the feelings being attracted, but not easily moved. There is a certain hardness of heart, unless the *senses* are influenced. Whether this will be the case in practice the right hand will prove. If the same formation be found there the "heart" will militate against one's interests ; inclination will be permitted to interfere with duty, and all the more so if the Head Line tend up to the Heart, rising to narrow the space of the Quadrangle. This is a sign of the subjection of reason to feeling and passion and "inclination." (See "Head Line.") But a regular dip in the Heart Line is bad ; for then palpitations, evil instincts, hypocrisy, *finesse*, duplicity in love affairs, and sometimes a stinginess in expenditure, are shadowed. The general tenor of the hand will confirm or mitigate these tendencies, and if the dip do not continue, the

struggle against such bad instincts will be successful. But the dip is a weakness !

The rising Line of the Head in such a hand would be a militant sign, though arguing a yielding mind and an unsuccessful struggle. Such a hand is not that of a man of business, not that of a person always careful of his own interests. He permits himself to be swayed by his feelings ; is over-reached in a bargain ; irresolute, yielding, timid ; wants decision, in fact.

A large thumb may mitigate the evil tendencies. The Will and Reason may check the weakness, but if the phalange of Logic (second joint of thumb) be weak, impulse will "carry off the palm," and things will slide into failure.

When the Heart, Head, and Life Lines are all united at or near the commencement, that is, beneath the index finger in both hands, there is real danger of early death or death by violence. Any touching of the Heart and Head Lines is ominous, and if the form is confirmed by both palms the warning is serious.

The pallor of the Heart Line means a want of power. The constitution desires rest. Excess is, maybe, predicated or pronounced. The material nature of the affections can be seen in the Mount of Venus and in the excessive length of the Heart Line over the percussion of the Hand, its split-up appearance, the "grilled" Mount of Venus, &c., &c. The pale broad line is typical of unregulated passions, and at any rate of weakness. The other signs will confirm this.

The Heart Line, as will be perceived, is an important one. It registers many things against us, and the writing is indelible ! The tendencies, acts, and failures of our system are thereupon written or inscribed in signs which the initiated can read. People may, and do, deny the statements made, *not because they are false, but because they are ashamed to confess the truth !* I have seen lines upon the hands of ladies to which I could not even refer—in two instances, certainly. No one but a palmist would have ventured to imagine the truth much less hint at it. But the record is there, or was there a few years ago,

though I must not reveal the signs. My suspicions were confirmed by the manner in which certain questions were answered, and the abrupt cessation of the delineation. Of the truth of the suspicion I am personally certain, though the lines only cut the Heart Line.

People without the Heart Line do not commonly live to old age. The only case I knew died at the age of fifty-two (see *ante*).

The Head Line (B.B.).

This is another of the important lines in the Palm, and we can obtain a great deal of information from it.

The Head Line lies beneath the Heart Line, and should extend across the palm from beneath, not from the base of Jupiter, about midway between the first finger and the thumb. (See Plate 9.)

The Head Line should be united with the Life Line (see the diagram) for a while, separate itself, proceeding in a somewhat sloping direction to the opposite side of the hand, falling to the Mount of the Moon perhaps, or rising to Mercury, or continuing in a hard and fast line across the hand.

The last is a sign of over calculation, of one who refers all things to his head, and is economical in tendency. This line, strongly barring the palm, betrays a man who desires his "pound of flesh," who will haggle for the cheapest article, but who desires to possess it nevertheless. In the absence of a Heart Line (*q.v.*) this is not a nice Head Line ; but it brings success of a kind by hardness and economy.

If the line be even, long, not broken up, and clear, the judgment will be good, the head sound, the sense strong, good intellectual qualities are implied.

The broken, descending, pale line indicates weakness, headache, an unfixity of ideas, and irresolution.

When the Line of Head (Fig. 4, *a.a.*) is early separated from the Line of Life, the individual displaying this form has had much self-confidence, is confident, and, in extreme cases, conceited. This formation is "successful," and the little conceit, the belief in one's self, which is

developed, enables the possessor of such lines to smile at criticism, and despise it. He is not "thin-skinned."

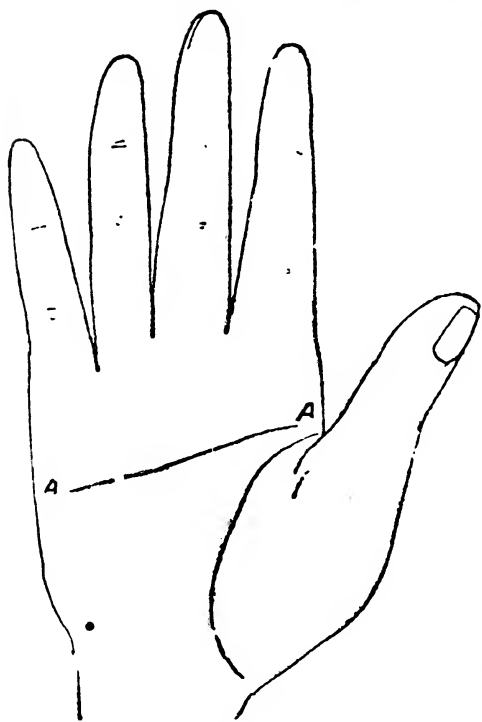


FIG. 4.

A powerful thumb with this line denotes ambition, and the will to gain success. In a weak hand it may simply mean impudence and pushing, but it indicates rapid decision—sometimes entirely wrong; and much self-trust and confidence in any hand, giving one the grip which is often half-way to success, and reaching heaven by storm (refer also to Figs. 3 and 1).

When the line is united with the Life Line it suggests a certain amount of shyness and timidity in the person under inspection.

This shyness in youth is marked, and though the natural force of character may have helped the man out of the slough of diffidence, the shyness remains concealed frequently under the abrupt, quick manner, or the sheer "cheek" of the young man, who is bold because conscious of his shyness.

"You're right," said a popular novelist to me one evening. "I am dreadfully shy, really; but people won't believe it!"

His manner is confident enough, and certainly no one who had not some insight into his nature would give him credit for shyness. But his Life and Head Lines touch, and keep together a while.

An excess of this formation (Fig. 5, *a.a.*) which I saw the other day in a very youthful hand, is bad for the de

velopment of the intellect. The life is not sufficiently independent, the individual will require "bringing out," and gentle treatment; perhaps his brain will be sluggish, and his education tardy, or, with some yet unseen signs, *too rapid* a brain. On the whole I am inclined to think the long-joined Head and Life Lines, the sign of a timid, early undeveloped nature, possibly eccentric in idea, and clever. But the hand generally must be seen, as this signification is not inseparable from others. A want of application is often noticed in this kind of hand, if the lines cross at the junction early; and the separation, with white marks, points to delicacy in the eyes in youth, and if early united, and split under Saturn, headaches later.

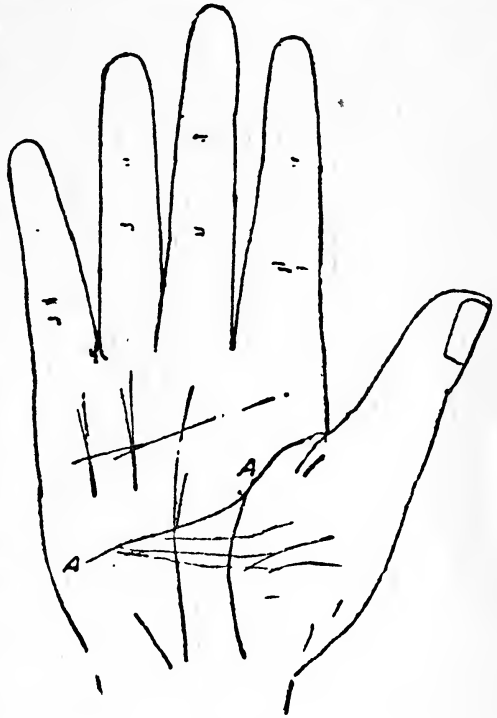


FIG. 5.

A long line of Head (with a rayed hand) indicates thought, and such development will probably enable the possessor to be cool and ready in action; the head giving substance to the ideas suggested by the numerous rays in the palm.

When the Head Line is entirely separated from the Life Line there is a tendency to carelessness of self, and this trait, with a good mount of Mars, will, if the Head Line be also good, bring dashing bravery into the character—a bravery tending to rashness. The Life should be connected with the Head, else the care for existence is minimised. If the Head Line be *short* and

weak, and also separated, as above (Fig. 4), we find jealousy as well as carelessness, a feeble *finesse*.

Of course if the Head Line is *strong*, with such a separation the confidence will be great and the audacity marked, and if it be *long* the manner will be decided, rather brusque, careless of others' feelings, for the individual will "blurt out" what he thinks, regardless of the person to whom he is speaking. This is a half-bullying manner, a rough address, and a "hectoring" disposition; not intending to wound, but, from want of tact, wounding!

The descending Head Line should also be noted. The Line often curves downward and falls into the Mount of the Moon, ending in a fork also at times.

Now the descending Head Line (Fig. 6, *a.a.*) is imaginative, and in many ways not practical in life. Idealism, and an "amateur" way of regarding business, are frequent characteristics of this sloping line. There is a poetic way of taking life: a chance, "happy-go-lucky," playing at responsibility sort of mind associated with this sloping Head Line, which will also bring its punishment in depression of spirits, forecasts of imaginative worries, and sometimes actual folly!

But this kind of Head Line is literary and poetic. If the Moon's Mount be large, and Venus present, we may conclude that romance and sentiment exist, and if the little finger be also rather thick at top-joint literature will be followed—at any rate, the capacity for writing exists; the line of Apollo (*q.v.*) will show the result or probable results, and the white spots upon the Head Line the achieved successes.

It is a fact that white specks under or in the Head Line indicate literary success at times, or "successes," as has been said. Rays from the Moon will enlighten us, in arriving at this decision, as rays intensify the properties of the Mount, and the forking Head Line will give power of description, a talent for picturesque embellishments—which is extremely useful in literature, or in conversation. It does not amount to downright lying by any means. It merely—in a good hand—amounts to the faculty which:

was possessed by the youth who used his eyes and gave a tinted description of his walk.

Thus the forking Head Line, an "equal" fork (Fig. 6, *a.b.*) is by no means a bad sign. But if the upper prong seek Mercury (Fig. 6, *a.c.*) and the lower one sink down, the imagination will give too much exaggeration, and deceit will be practised, more surely if the Heart Line dip near to the Head Line also. *Finesse* will become *hypocrisy* in such a case, and, with a cross-rayed Mercury, may extend into a habit of dishonesty and fraud.

But the simple fork *in a good hand* is not a drawback. It gives tact and "diplomacy."

A very far descending Head Line (Fig. 6, *a.d.*), with a break in it, or ending in a star in company with a chained Heart Line, is a bad portent. The person thus afflicted should be carefully watched, as he may require attendance—he will go "off his head" a little, and the mind will be affected if the Head Line be broken; memory will fail, and doctors will pronounce "paralysis" imminent. But it will not affect the limbs much, the head is threatened.

When speaking of paralysis one is apt to think only the loss of the use of one's limbs, and in one instance, which occurred three years ago, the wife of

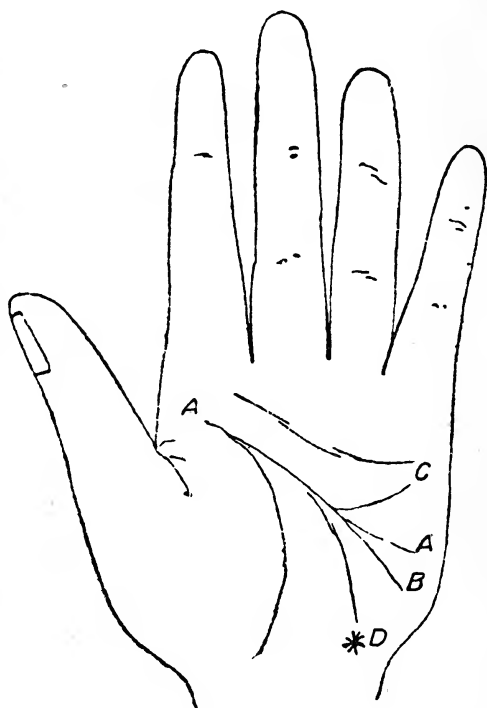


FIG. 6.

a neighbour of ours was extremely anxious concerning her husband, who was to all ordinary observers perfectly well, though worried in business. The lady begged me

to look at her husband's palms and tell her if any serious illness were likely to supervene.

I took an opportunity to do so, and told her that no serious illness menaced him.

"Then you do not think he will be paralysed?" she said.

"Certainly not," I replied. "His Head Line is weak, and he may require attention in consequence; he may, later on, be affected in the head, but no paralysis is visible."

"I am very thankful to believe it, because the doctor told me that my husband may be paralysed if he continues to work and worry."

"He may go a little 'off his head,'" I replied. "He is nervous and irritable, but no paralysis!"

The gentleman retired from business some six months after; and, later, symptoms of brain trouble began. He became more childish, developed religious mania, but his

bodily health is excellent. He walks, sails, drives, and enjoys life even yet. No "paralysis," as we understand it, has appeared, unless the lapse of brain-power which the hand displayed is classed as such by doctors. My friend certainly is suffering from mania of a harmless kind—a failure of mental power—which was shown in the hand three years ago, but of bodily incapacity at this date there is none. His memory fails more and more, but he is perfectly quiet and gentle,

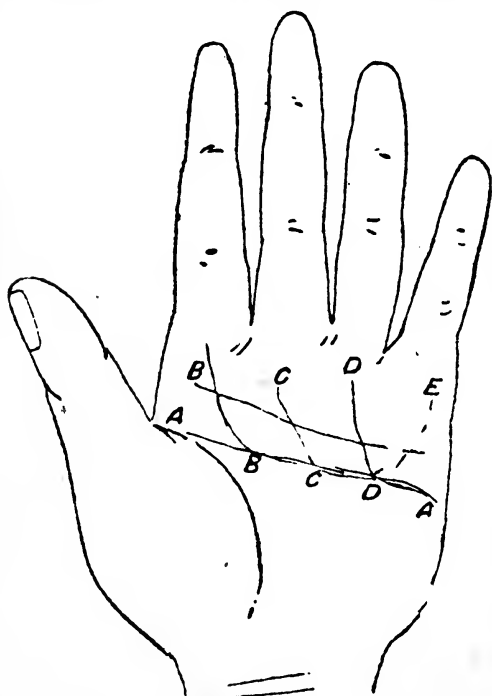


FIG. 7.

not "mad" nor "idiotic," but requires constant watching of course. The brain is "softening."

A broken Head Line (Fig: 7, *a.a.*) means a want of fixity in ideas, and if it turn up a branch to Jupiter (*b.b.*) the subject will be easily wounded in his self-esteem. His pride is sensitive.

If the branches tend to Saturn (*c.c.*) we may expect some legacy, or success which brings money. So to Mercury (*d.e.*) the branches point to success in commerce, to Apollo (*d.d.*) success in art, or if these do not amount to much actual gain, they will indicate the tendency of the mind, the direction of the thoughts—so it is quite possible for a man to have lines in Apollo and Mercury, for example. He may be of artistic temperament, even an artist of some kind, and yet study the share lists and his investments.

Wounds or accidents to the head are indicated by red points, or breaks, according to their severity, but I have not seen any very serious accidents foreshadowed.

One fall I did foresee, and cautioned the officer against it. It was at Dorchester—many will remember the evening—when Major W., sceptical, challenged the Chiromancer, who, having told him of certain truths, warned him that at "about forty" he would have a fall, and it would be connected with his duty. He is in the Royal Artillery.

"It would be an accident in practice, but a tumble of some kind, probably from a horse, but it is connected with your profession, and will happen soon after forty."

"I am nearly forty now," was his reply.

"Then in a few months your fall will happen."

Perfectly sceptical he chatted away. I quitted Dorchester, and in a few weeks received a message to this effect—through a relative—

"Tell him that I was forty yesterday. I am ordered to Gib., and no accident has happened."

Time passed. Later in the year I again visited Dorchester, and at dinner, on my arrival, was saluted with the remark—

"That was a most curious prophecy of yours."

"What prophecy?" I asked. I had forgotten the case.

"About Major W. Haven't you heard? He wrote about it!"

"I haven't heard. What was it? I remember I predicted an accident."

"Yes; he went to Gibraltar, and was, unexpectedly, called upon to play polo *for the Corps* against some other regiment. He was thrown from his pony and his jaw and head were injured."

"How long after his arrival?" I asked, smiling.

"About a couple of months. You were right you see."

The accident did occur soon after his fortieth birthday, as the Chiromancer had foreseen. I trust this is the only accident which the gallant officer has suffered from, and that if this book meet his eye he will excuse the reference to the case.

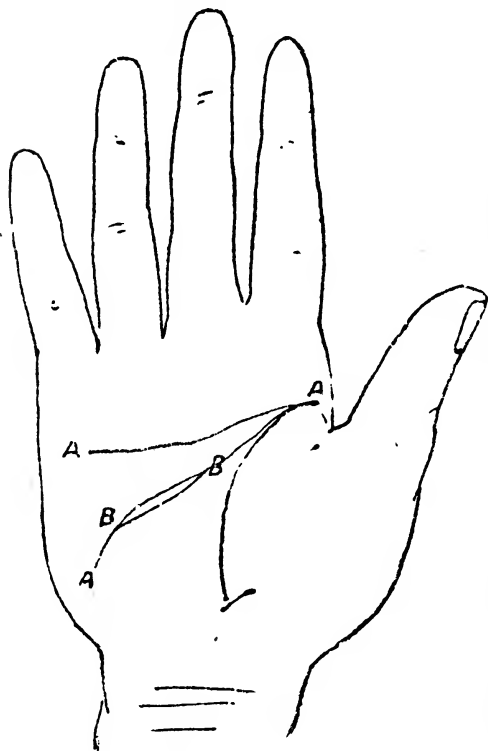


FIG. 8.

If the Line of Head turn up to Saturn through the Heart Line there is great danger of death from wounds on the head—concussion, or some such cause. Compare Life Line for time.

The Head Line meeting and joining the Heart Line indicates an over-heated passion and a subservience of reason to it.

The joining of Life, Head, and Heart Lines (Fig. 8, *a.a.a.*) is a sign of violent death, probably suicide, and the

Life Line must be consulted for the date of decease, particularly if that Life Line cease suddenly with a bar across it (Fig. 8).

Sometimes an island appears upon the Head Line as on other lines. (See chapter "On Signs.") This island is a portent of very sensitive nerves, headache, neuralgia (Fig. 8, *b.b.*).

If chained, there is a want of fixity in the ideas. Pale and rather wide shows indecision or a weak mind. Two lines—that is, when the Head Line is accompanied by another—are a good and lucky sign. If one is broken the sister line will counteract the evil and mend the case. All breaks in the line are evil signs, from wounds to execution. A double line means gain by inheritance.

A short Head Line is also bad. Ceasing under Saturn, an early death is foreshadowed, and sudden death. Compare Life Line and Fate Line; the ending of the Head Line at the Fate Line in the Plain of Mars is unlucky, and indicates an unhappy, shortened existence. A split Head Line means mania.

The rather short Head Line, when the Life Line confirms the length of existence, is indicative of narrow-mindedness, and a want of toleration. The possessor will be bigoted in his views on certain questions. He will be unable to put himself in your place, and balance a question. Hence his judgment is not good, it is wanting in imagination, and the Thumb and other developments will confirm this. Politicians sometimes exhibit this somewhat shortened line, and preachers are not exempt. If the heart Line sinks, the egoism is confirmed.

Thin, long, and faint, the Head Line is treacherous, and if it turn up to *unite with the Heart* near the end, life is threatened.

Deceit is shown (and lying) by the disunion of the Life Line and the Head Line, and a *long fork* to the Mount of the Moon. The "Sophist" possesses these lines, and all imaginative persons display some tendency to the forking Head Line, as already mentioned. If the line be pale and wide, a want of aptitude, application, and of circumspection is indicated.

By the foregoing statements the reader will perceive that the bad signs are those which one would naturally expect to be bad. Thus shortness, paleness, a falling away too far into Imagination, a yielding to the feelings (Heart), a broken-up, chained, or divided Head Line, are bad signs ; while strength, directness, clearness, and so on, denote firmness, common sense, and a good Head. The excess of this is calculation, and even meanness, avarice ; a too rigid economy.

The hardness and softness of the palms must also be considered when dealing with the Head or other lines, and the Mounts must also be consulted as well on both hands. The confirmation of the hands is a certain decision, though differences modify in proportion with the hands—the active Right, and the Fateful Left hand.

The Head rules *Friendship* as distinct from *Love*. So branches from the Head Line are regarded in the former aspect. The full significance is seen upon the connection of such lines with the Heart and the Fate Lines.

Thus the general reader may compare his hands with his friends', and, by carefully studying the various aspects of the Line of Head, approach the full comprehension of the subject.

The Line of Life. (See Plate 9.)

On this, perhaps the most interesting Line in the Palm, the curiosity of the reader will be surely directed, for upon it, as we have indicated in Plate 9, the extent of our existence is estimated.

I say "estimated" because it is impossible, in my opinion, to decide with accuracy the actual length of our lives. Some Palmists, I think, maintain that it is possible to tell the number of years to which life will extend. But I do not think that we can go within a few years of the limit either way.

Nevertheless, a close estimate can be arrived at by comparing the lengths, respectively, of the Line of Life and the Line of Fate. These confirm each other, and must in Hand Reading be carefully studied *vis-à-vis* with each other, the former being reckoned in years, downwards,

from the upper end, above the thumb, the latter from the base of the Palm upwards.

Experience has decided this reckoning, but why this cross-counting should be it is impossible to say. The counting upwards on the Fate Line is unquestionably correct. We cannot reconcile events by any other mode of calculation.

The Life Line encircles the ball of the Thumb, and upon its appearance depends the interpretation concerning the health of the subject under examination. The Line should be clear, not broad, and continuous ; not too red, and certainly not pale. This well-coloured, clean, unindented Line of Life is seldom seen, for the simple reason that flesh is heir to ills, and they are marked upon the line under notice. (Plate 9.)

The first question generally asked is, How long shall I live ? A natural query, and it can be answered with some approach to accuracy. The limit of one hundred years is supposed to be evident, and there is no doubt that if the Line completely encircles the thumb a great age will be attained.

The intermediate calculations are not so easy, and in them inaccuracies will occur. "About" such an age is the best verdict, but the statement can be verified upon the Fate Line where 18 is almost opposite 45, on the Life Line.

If the reader will draw a line from the inner side of the index finger (virtually parallel to the hand side) to the Line of Life, he will touch it at about twelve years of age (as nearly as possible to calculate). That line continued to the base of the thumb cuts the Life again about 90. The Fate Line ends upon the Mount of Saturn close to the base of the middle finger at 90 also, the spaces at the lower and upper ends being smaller in their ten years' period, as the lines proceed.

But if the hand be measured, half the length of the palm is about 40 years, the Head Line cuts the Fate Line 33-35, according to the slope of the Head Line, and cuts the Heart Line about 15 years later. No hands are quite the same, but a date once fixed correctly in the palm the others follow the general rule. (See Plate 9.)

At a conversazione one afternoon I was listening to a lady Palmist who was telling a lady's hand. The date of the subject's marriage was in question, and the "patient" under examination was aware that I had "read palms," but did not know me personally. I looked on, and the patient's marriage date was put at 19 years of age by the lady Palmist.

I did not think so, but made no remark until the "patient" turned quickly and asked me—prompted by our host—"What do *you* say?"

"I would have said two and twenty," was my reply, "but your looks scarcely warrant such a statement."

"I am pleased to think so," she replied; "but I was a little more than twenty-two when I was married."

This anecdote illustrates the difficulty of absolute correctness in dates.

When I pronounced my decision the lady Palmist remarked—

"Of course *you* know, because you are this lady's husband!"

This was rather amusing, as I was not then aware of the "patient's" name. This climax illustrates another difficulty in telling who is who!

Another time a "lady Palmist" foretold—truly—that I was to have a fever, and mentioned the age at which it would attack me. Unfortunately for the complete success of the prediction the age mentioned had been already reached, and passed, at the time! But the attack "supervened" three years later—that is, five years later than the Palmist had anticipated.

Therefore I maintain that it is a difficult thing to tell precisely the age at which an event will occur, whether it be an accident, illness, a birth, or a death. Palmists should be careful to calculate both upon the Fate Line and Life Line the age at which the incident took place, or will probably occur.

Sometimes the age is clearly marked. The other day (May, 1895) a gentleman to whom I had just been introduced referred to Palmistry in my presence, and a relative of his quoted me as an "authority." This compliment,

"with characteristic modesty," I declined, but the old gentleman, having already had his palm read on two previous occasions, desired my opinion. He was rather sceptical—"couldn't believe it," although he acknowledged the correctness of the verdict of the former "readers."

Now to confirm, or discredit, the other Palmists, or myself, he requested a verdict respecting certain incidents in his life. "The principal events in his career" he suggested.

He is a man of considerable will-power—one could see that at a glance—so in a friendly way, in the presence of his relatives, I began at the chief incidents visible in his palm.

"You entered business rather early, and at once took a grip of it."

"At what age?" he interrupted quickly.

"Eighteen. You continued in this line, struggling against influences."

"What influences?"

"Your associates—partners, perhaps. At any rate, you had a hard struggle all the time, many worries, and yet you stuck to your own line. Just after you were 45 you cast off all your trammels and had your own way, made your money, and are, I presume, independent now in every way."

"Where do you see all this story?" he asked quickly, smiling. I showed him the lines, the interference with his Fate, the Fate Line itself, the crosses and troubles of his Life Line, his uneventful childhood, his sudden leap into business at 18 years of age, the victory at 45 or so, and the steady progress. "There it is. Am I correct?" I concluded.

"Almost absolutely," he replied. "But I was 46 when I got my own way. I went into business at 18, and had a hard struggle with my partners, later. But I conquered in the end. I have retired now. You are the third person who has correctly told me these points, and you all fixed 18 as the age I went actively into business!"

"Yet you do not credit Palmistry!"

"Well, no. I can't, somehow. But I might study it perhaps."

However, the Life Line is being neglected all this time. It should be clear, medium width, well coloured, and free from breaks and crosses. This is the highest good, as we have stated. But so it is not ! To be so would argue perfection, a super-human state, a better resting-place than this world.

Nevertheless, it should not be pale, broad, or thick and red ; nor much chained, crossed, or broken.

If it be pale, broad, and broken it indicates illness and evil passions which may have tended to injure the health. Pale only it means feebleness of disposition, unless the Line of Head be strong, when the brain will be active even if the body suffer from weakness. Pallor of the Line also points to an envious disposition, and, if not of uniform thickness, it indicates caprice, uncertainty in health, and therefore in temper. A

very red and wide Life Line is a sign of force and, at times, of cruelty.

Frequently the Life Line is escorted by a sister inner line, which is known as the Line of Mars (Fig. 9, *a.a.*). This attendant is the assistant, the repairer, the time helper of the Life Line. It patches us up, stops our leaks, and rescues us from death. It is, so to say, the lifeboat in which we may and do escape the fatal peril. It supports us and guides us back to the shore of Life.

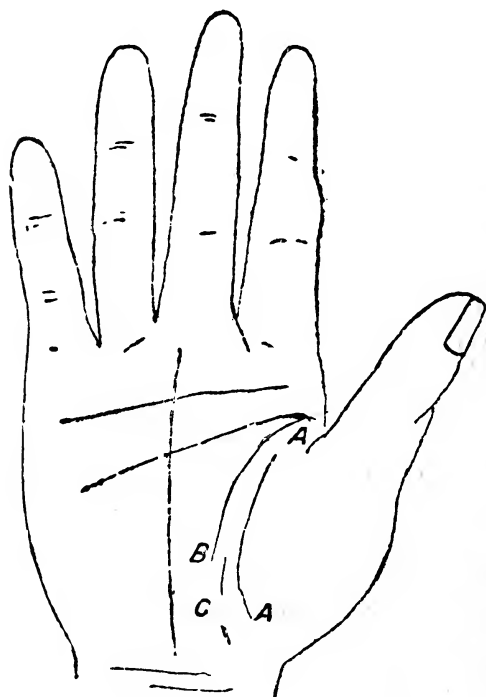


FIG. 9

Of this Line I have

had some experience, and am thankful. It has assisted me in illness, and, at least, once preserved me—to my own knowledge—from violent death. The deadly break (Fig 9, *b.*) in my Life Line is (enclosed by an angle) helped by the Line of Mars, as in the diagram annexed. The Life Line is broken in both hands, is mended in some degree, and continuous, but weakness, and, alas! poverty to some extent, is fore-shadowed, unless determination to conquer succeed. Still, the weakness has been present, the delicacy is present. The snake is scotched, not killed!

Forks (Fig. 10, *c.*) at the beginning and ending of the Line are not good. In the former case some vanity and conceit is shown if the separation be of a rather confused and broken kind; in the latter, loss of means, change of work, little provision for old age—and this is not always the fault of the individual himself. He may have a large family to support, or losses may arise in his business; his health may give way. But the signs can be seen in Head Line or Heart Line or Life Line. A broken or worried "Head," and Mercury lined, may point to business trouble; and a line from the Life to the Head will indicate the period. At any time the fork of the Life Line is a warning, and a serious one. *Over-work of any kind should be avoided. The Life breaks*: it splits up, and melancholia may arise. At any rate it is bad, and at the best means a laborious ending to life, a fate confirmed by a plain fork at the beginning of the Line.

Dark spots and white spots or dots appear at times upon the Line of Life. The dark ones are nervous attacks (see Head Line), the white ones affections of, or injuries to, head and the eyes. The sudden cessation of the Line in both hands means sudden death, and small dots at the end accentuate this (Fig. 9, *c.*). The cause must be sought in the Head and Heart Lines (see diagram) if the Life Line is not continuous beyond the points.

A curious instance of a pronouncement may be given. It occurred at a well-known club. We were chatting upon this subject of spots on the Line of Life and its evidences, comparing notes. The universal Sceptic was present and challenged inquiry. I informed him that at

or near thirteen years old he had had a fall or blow upon his head which, for a while, had "affected his life," caused a cessation of energy, and had laid him up.

He denied the contusion. He remembered having had a severe blow from a cricket ball when young, but no such blow or fall to keep him in bed. I was rather positive; he was as frankly negative, but each stuck to his own opinion. Dinner proceeded, and about ten minutes later my friend laid down his knife and fork with a clatter and cried out—

"By Jove, you are right after all! I remember now! My father put me on rather a restive pony which threw me and kicked me as I lay. Here is the scar," he added, indicating a mark beneath his hair. "My skull was cut. I assure you I had entirely forgotten the incident until you set me thinking just now!"

The mark in this and in similar cases—as in my own hand—is distinctly like the pressure of a rather blunt lead pencil upon the Line. Such a mark is visible upon the hand of a young lady who fell and cut her head on the shingle at Hastings or St. Leonards by slipping from the esplanade. She was rendered insensible; and was surprised, years after, when she jokingly requested a "proof of Palmistry" to hear the statement made and the date closely fixed.

Should, as rarely is the case, the Lines of Life, Heart, and Head unite at the beginning it is a serious sign (Fig. 8, *a.*). Violent death is foreshadowed, and much misfortune may lead even to suicide. The Head and Life *should* unite clearly and acutely. This indicates study and carefulness (see "Head Line"). If the Line do not absolutely unite we may have been fond of *reading*, not of *study*, the parted Lines tell of *laissez faire*, carelessness, want of serious application to studies unless pleasant, and so on, to annoyance and *brusquerie*.

"Islands" (Fig. 10, *a.a.*) upon the Life Line are temporary severe illnesses, and the spaces may be determined by the upright line to a spot on the Head, which indicates throat, &c. (Fig. 10, *b.b.*), the Liver Line (Fig. 10, *c.c.*) for fevers of other kinds.

Branches which ascend tell of the vitality of the subject, or when they cut through the Head and Heart, indicate success by the energy of the individual. Descending branches mean weakness, and crosses at the end of the Line of Life mean failure in life not from want of talent, but by want of concentration or "bad luck," illness, and so on.

Lines crossing from the ball of the thumb (Fig. 10) are illnesses and family worries, head worries and heart worries, and worries of the imagination. Trace them to their ending and ascertain the characteristics of the Lines or Mounts where they cease, or whence they come; stars and points at the tangents will confirm the trouble.

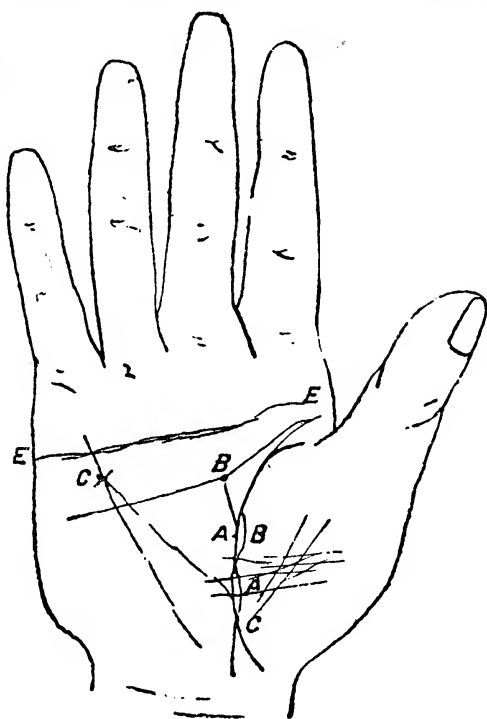


FIG. 10.

There are often in the pleasure-loving Hand lines which partly encircle the Mount of Venus within the Life Line limit. These lines run parallel with the Life Line for short or long distances, as may be, and in these by no means uncommon cases, the Mount of Venus is found more or less rayed, crossed by transverse bars. Thus a grille (Fig. 10) is formed, and the significance is not far to seek.

The patient with such a *grille*, or gridiron, upon Venus will have a chained Line of Heart (Fig. 10, *e.e.*). The lines parallel to the course of the Life Line signify "influences"; persons who have influenced the feelings or the fortunes (or both by re-action) of the patient under

examination. He or she generally affects entire ignorance of such opposite sexual influence. "Quite a mistake, I assure you!" The Palmist says no more, and the person will go home feeling triumphant at having "outwitted the Chiromant." "But, dear," is the confidential remark to the first "dearest friend" she meets, "that [Miss, or Mr. —] actually called me a flirt! Ah, well, of course I *didn't allow it*; but how could she [he] know?"

Having, in an "unofficial" capacity, heard these and such like remarks made, I may be permitted to doubt the sincerity of the patient and the incorrectness of the Chiromancer. It is useless to deny these expressed characteristics. The trained and experienced Hand Reader will "sum up" the person at a glance and diagnose him in ten minutes. The ordinary man carries his character in his hand. Wriggle as he may, his palm is as the hook to the fish. He is caught by it, and dragged to light unwillingly—none the less surely, though he dispute the conclusion.

Lines or rays across the Life Line (Fig. 10) are always worries or headaches, troubles. Some special lines are indicative of loss, such as a *cut* on the Line of Apollo, or fortune. So with the Head and Heart. Illnesses should be compared with the Hepatica or Liver Line (*q.v.*). The "island" occurring in a cross line is bad; any break or fork should be regarded as an additional token of evil influence, and on the "chance lines" such marks are indicative of serious consequences and loss of character, especially when the same sign appears in the Fate Line. A line from Venus rising from a star, and uniting with, not cutting the fortune line, is lucky.

When the Line of Life is separated rather low in the hand, and one fork unites with the Fate Line, the prognostics are not favourable. The life will be dulled and of a placid, vegetative kind. If the line makes an angle (Fig. 11^A) and turns back to unite again with the Life Line, the point of union will indicate the date at which the constitution recovered from the spell of delicacy and lassitude presented by the angle.

If the join occurs only in the right hand, while the line

continues its fated course in the left palm, it is evidence that by will and application the subject has conquered the lassitude which threatened him, has overcome the weakness, and is mending his life.

Herewith is a sketch of a living example of this formation. Readers will notice that a line starts from the join with the Life Line and runs with some curving and turn to Apollo, from which I anticipate some piece of good fortune in later life, probably in 1897-8. "Qui vivra verra!" There is, nevertheless, some danger of the full success not being realised, as Mercury sends a stop line across the Mount, which denotes inconstancy or levity. But if the subject act on the warning, and the poverty of Saturn be checked, as is probable, the appointment or good fortune will come (Fig. 11, *d.d.*).

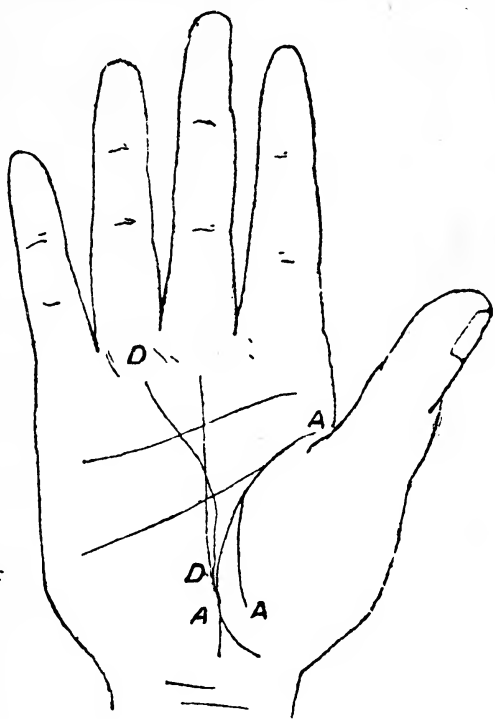


FIG. 11.

We will now turn to the Line of Fate, to which many references have been already made.

The Line of Fate. (Plate 9.)

"Then you believe in predestination?" asked an acquaintance one day.

"No, I do not. The Line of Fate indicates the direction, but it changes its character. Given certain influences in the hand—that is, in the character of the individual—these seeds must 'crop up,' but *we need not cultivate them!* When we become aware of any evil

tendency in our palms, the best way to act is to set about to check them. If our wills are strong we shall succeed, if we are impulsive we shall only partially succeed, and if the base of the thumb and the Mount of the Moon be developed largely, and our will is rather obstinate than strong, with impulse and argument, we shall yield to our feelings and regret the result ! ”

“ When the Devil was ill the Devil a saint would be,
When the Devil was well, the devil a saint was he ! ”

And this is the case as above suggested. The illustration herewith will accentuate the warning (see Fig. 11^A).

In such a case we shall expect to find a somewhat broken Line of Fate. What that Line was in infancy

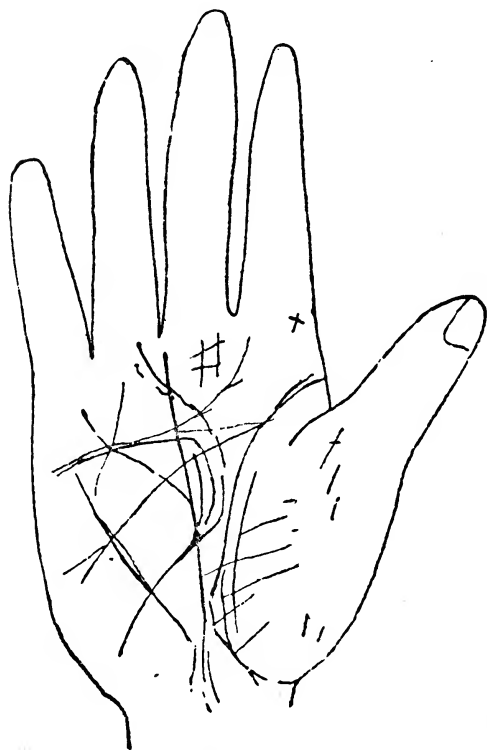


FIG. 11^A.

one cannot say. But it is clear in the Palm up to the Head Line in both hands. This indicates a certain alteration in the life or occupation, *intended*, as it were, but circumstances intervened, and about 31 years of age (between 31 and 32, say) the individual who has supplied the tracing quitted his original occupation and entered another. The Fate Line divides, but it will be seen that, not contented with this change alone, he tried some other employment also at the same time. This is clear, because there are two branches rising

sideways from the Line of Fate, which indicate some success by so rising, at about 32–33 years of age.

[Since writing the foregoing paragraph I have taken an opportunity to study, with a magnifying-glass, the right hand of the gentleman whose past I am venturing to disclose (with permission), merely stating that what I see I shall put down faithfully. The lines and marks are in the palm, as I state, and that the incidents are true as set down. I reproduce the palm in the tracing.]

I see through the lens the divisions of the Fate Line in both hands beneath the Head Line (Fig. 12, *a.a.*). Here is strong influence at 28, and a line—a worry line cutting below the separation of the Fate Line, from Venus—indicates a lady in the case. This line indents the Head Line, crosses it, and stops at the Heart in both palms, that on the right hand turning into it, and hiding beneath it, forming a support to the Heart (Figs. 11^A and 12). These evidences lead me to decide that an engagement was entered into about the age of 28, that it was unfortunate, and caused trouble, worry, or even illness (see Head spot, *b.*). But affection triumphed, the broad line joined the Heart, and lay there, quitting the Fate-forking line close under the Head Line at the age of 30 or nearly (for 33–35 is the age at that Line according to the position of it). (Fig. 12, *c.*, of Left Hand.)

The separation of the Line of Fate indicates a change in the surroundings. Marriage firstly by the line to the heart, and soon after a business arrangement. The Fate Line divides into three lines, the centre one—the true fate or fortune is the trunk which runs to the heart—marriage, and a fairly lucky one.

The left-side branch turns at the Head quickly, and runs up the MOUNT of MERCURY deeply. This means commerce (Fig. 12, *c.c.*), and implies that soon after marriage the man entered some business other than his former one, and joined with it a third employment, which is indicated by a separated *broken line* to the right side of the “marriage” (Fate Line). (See Fig. 11^A, Right Hand.)

(1) Whither does this broken line tend?

(2) What was the other occupation, besides commerce, which occupied the man's time *at intervals*?

The reader will perceive that the line passes upwards with chequered career, sometimes clear, at others dim, until at the Heart Line it becomes more continued, turning aside strongly to the Mount of Apollo, Art.

(1) The broken line, then, tends to Art or Literature, and some fair success. The "other occupation," therefore, judging by the fingers and the Imagination and Romance, was Literature.

Here, then, we have an engagement, a marriage, a new occupation of a commercial nature, and occasional

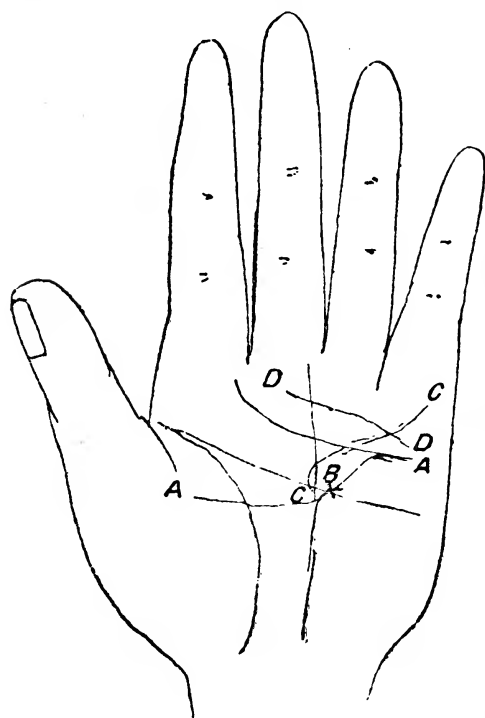


FIG. 12.

literature, which subsequently took the lead, clearly, though while the "commerce" lasted it was excellent, but is deeply intersected by a cross line (Fig. 12, *d.d.*), which, being from Saturn, means *failure*. We may thus conclude that Commerce was a loss. The left hand is crossed and vague, the breaks indicate struggle, and the clearness occasionally means success at times, temporarily. There is also an *outside influence* shown amid the divided lines of the chequered Fate an influence which

does not touch the heart, and which ceases in a few years in a preserving square, by which danger was averted. (Fig. 11^A.)

Thus, of the Commerce and Literature the latter was persisted in, and some success achieved. An influence which might have ended badly, suddenly ceased, and the subject under review escaped, delivered by the square which saved him from an unpleasant entanglement.

The line is distinctly connected with Venus by another cross-line over the Life, and decides that some woman thrust herself into the man's life, but did not disturb the nestling Marriage-fate, which still lies sheltered beneath the Heart Line, safe and undisturbed by outside influences, in both hands. (See Fig. 12, *a.a.*)

This is as far as I care to venture at present. The diagrams are here, and the reader may judge for himself.

The interpretation is, in the words of the subject himself, as follows :—

“When I was nearly 27 years old I met and fell in love with a young lady, whose only surviving parent objected to the match. I was then in the Civil Service, but after waiting more than a year in total separation, and in sickness, partly from an accident, we were married. I was then 29 years old, just past that age indeed.

“After two years or so, I was offered a lucrative post in a City house, and accepted it, leaving another appointment, but in my ‘odd hours’ writing tales for newspapers and magazines, as I had already done at times. The City business failed after a while, and then I struggled into Literature, making some successes and managing to live. There was a rather unlucky influence, as has been suggested, but it had no ill-effects, thanks to some ‘common sense.’ The dates are practically correct in all cases.”

The Fate Line, you perceive, can tell tales when read with the aid of a magnifying-glass, which reveals the half-hidden lines in the palm! And every word in the foregoing delineation is true, and the lines are drawn from life.

We will now investigate this most important line and its numerous significations, its starting-points, and the signs which the Chiromant can read as it rises in the palm.

There are actually four places whence the Fate Line can take its departure, viz., from—

- (1) The Wrists or Racettes.
- (2) The Life Line.
- (3) The Mount of the Moon.
- (4) The Plain of Mars.

The Line is sometimes called the Line of Chance, but there is no "chance" about it. When it rises from the wrists (it should proceed clearly, straight, direct to the middle finger, not far into it), we may state that the subject is happy and fortunate in his life. If the Line make a deep mark upon the Mount all the better.

But if the Line pass into the lowest (material) joint of the finger to any great extent, the presage is bad in its very excess. A separation or forking of the Line on the Mount is good. But an ascent high into the finger may be evil, because Saturn is melancholy, and in a weak hand an excess of Saturn may (will) turn to rashness or crime to ensure the great distinction which the subject thinks awaits him—a Macbeth whose vaulting ambition brings him to earth after all. A star on the finger is "execution."

However, if the Hand be good in its indications, the high ascending line of Saturn will ensure success.

At the base of the hand the same rules apply. The line cutting the racettes or wrist-lines is also a sign of excess and unhappiness.

(2) When Saturn rises from the Line of Life the omen is good. Such a line, clear and well formed be it understood, is satisfactory, because the possessor of it mingles his life and his fortune. In other words, destiny and actual life are in accord, and therefore no serious struggle against Fate can upset or destroy the life and its anticipations and work. Such a consummation is undoubtedly to be wished, and of course if no crosses and breaks appear upon the Fate Line Happiness is assured, and the luck is, moreover, the result of one's own efforts and exertions.

If the business or art line confirm the prognostics, all the better. Success *will come*, but whether the game eventually prove worth the candle must depend upon Saturn.

(3) Ascending from the Mount of the Moon, the Line hints at success, if it rise properly and clearly, but our Life will be influenced by and dependent upon other people. We shall be exploited, personally conducted, "farmed

out," or led in some manner by others. Our Destiny is at the mercy of capricious Luna, and often under the influence of the opposite sex. If the Line end on Jupiter in this case a happy, prosperous marriage will result, a cross confirming it. A fortunate alliance may be anticipated, but other signs must confirm the happiness. I have seen the promise and the happy cross, yet the latter was again crossed, and wrong indicated. I foretold the marriage and let the less favourable symptoms alone. The wedding (marriage with an earl) was celebrated, but he died unexpectedly within eighteen months or so after the event. The barred cross was explained, but I had seen no warning of his decease in the lady's hand. Was it possible that her heart was never really touched?

(4) There remains the consideration of the Line from the Plain of Mars. In this instance it would appear that the early life had been uneventful, or perhaps troubled, and nothing had succeeded until late in life. Often, in the cases of childish or youthful unhappiness, the line is seen rising from the wrist faintly, crossed, or chequered. This indicates instability and want of concentration upon our career. The Line only rising in the centre of the hand is indicative of trouble, even exile, and the eventual reward of our efforts by our merit alone—by the desire to overcome obstacles—late in life.

There is the opposite view too. If the Line starts clearly and straight, only to die away at the Head Line, we may perceive an excellent steady beginning followed by carelessness, or the interference and influence of others, which has checked our career. In such a case we shall find the line divided, and re-ascending perhaps in a *new but parallel* direction to the former, which has ceased, or has been turned aside.

I remember at a country house, when we were calling one Sunday, and Palmistry was discussed, a young man asked me if details were actually written in the palm, because "I would like to test your art," said he.

I was only a visitor, calling with a relative, but was enabled to inform the young gentleman (also a visitor)

that he had met with a severe disappointment in love not long before, as I judged his age, and that this had changed his career. But that he had almost immediately entered a new, but similar occupation, which promised success. . . .

He was satisfied, so were his friends. After we had taken leave one of the daughters of the house—a relative of this young gentleman—came out with my companion and me to the park gates, and told us the facts connected with the love affair, &c., referred to.

It appeared that the young gentleman, whose hand I had read, was “in the Tea trade,” and had unfortunately fallen in love with “his master’s daughter”—in other words, with the senior partner’s heiress. The senior objected, and said so plainly, so the young man had quitted his house and gone into business in the same line with a friend, and these young partners were doing well.

This is simply the narrative, briefly, and how nearly it touches the evidence shown in the palms the reader may judge. I do not know the gentleman’s name, but the facts as stated are absolutely true in all stated particulars.

The chief events were shown by the separation of the Fate Line, which ceases and continues its course again in a parallel or slanting direction sometimes, according to circumstances. Another instance which occurred at Gorleston, near Great Yarmouth, occurs to me.

I met a clergyman there, and in course of conversation told him that he had not originally been intended for the Church—a more “bucolic line” had been his, but he had left the first intention, entered his then profession which he was *likely to quit*, and pursue his destiny in another form. I confess the other form puzzled me, because he was ardent in his views, and fond of decorative ritual. He could not become a Nonconformist, I argued, and I could not forecast his impending career, unless he intended to become a missionary within a year or so.

We did not meet again after that visit, but some months later I heard that he had entered the Roman

Catholic Church—a decision which I had not contemplated—and left the neighbourhood. So far as the “missionary” work was concerned, he succeeded in ‘verting some of his friends, one, at least, of these I know, who “went over” to Rome, with his wife.

So much for the parting of the Fate Line and its parallels. But there is another parting of the Fate Line which is even more common than the indications of a changed career. I refer to the islands which are noticed in the Fate Line. Some writers state that such islands are “disgraceful,” and imply breaches of the seventh commandment. Now, while admitting that, with certain concomitant signs, these loops signify a grave error; *the loop, not thus supported by collateral evidence, is not by any means the sign of actual evil.* This being a treatise meant for popular reading it is hardly desirable to enter into particulars concerning specific indications of sin and successful passion. *They exist* and can be read, so let no one flatter himself or herself that the breach of social and moral laws do not impress themselves upon the palm. They do! I have seen them unfortunately. Let us consider the island simply then—not exactly “pure and simple,” as is elsewhere written. But it, in my own experience, indicates a passion for some one—a love whether true or not, a strong attachment, and with certain other signs a *hopeless* attachment; with still other signs an attachment to a married man or woman—perhaps infidelity.

In a good hand such an attachment will mean only unhappiness. The will is perhaps weak, the heart and principles are strong, so no harm results, but the untold love is there. Love is felt and concealed. But in other cases things are different. The influence enters the life at the age marked on the Fate Line when it divides. This influence may rise from the Mount of the Moon when imagination is sent to play a prominent part in the affair. The cross and the Marriage Line will confirm the alliance. The same signs will appear in some cases where marriage has been dispensed with or never contemplated. The influence is there, and the signs on the Mounts will

decide whether the parties have yielded to temptation or not.

This "island" is generally found in or near the centre of the hand, and the hands of most—I may say all—married people are thus marked. If they have children they are always so, and the children appear at the side of the hand. (See "Marriage" Lines.)

Let no one jump to the conclusion that such an island is necessarily an indication of wrong or shame. *It is not.*

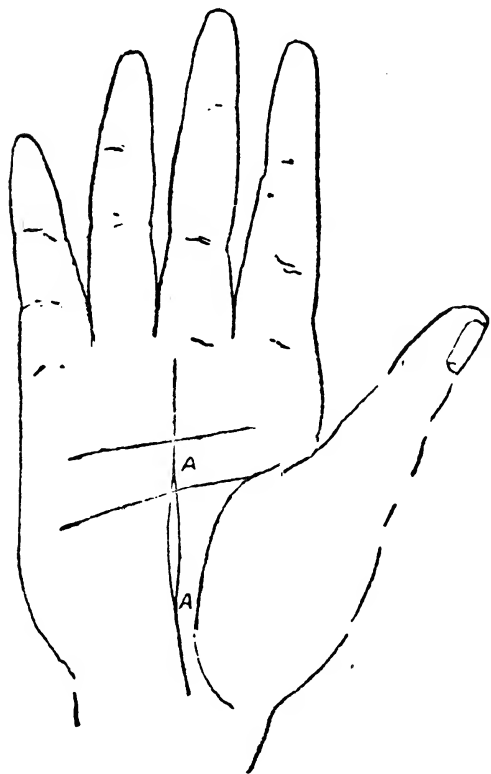


FIG. 13.

But in the hand of an unmarried woman it points to a strong attachment, which in most cases is unavowed. If a star accompany it, evil threatens. To be really great in influence the island must be complete—a closed oval in shape, as in diagram (Fig. 13, *a.a.*). Then the exterior influence is strong in any hand. Consideration of the other points will confirm or weaken the deduction, and these means I must, in the interests of my fellow-creatures, leave unnoticed in this work. Let them be satisfied—the island is not by itself an evil sign.

There is temptation in it in some hands, evil in others. By the signs ye must judge of the consequences.

At times the Fate Line is clear in one hand—say the left—and broken, rayed, weak, in the other.

This development indicates a settled *destiny* marred by self, by one's own doings, or in the opposite case perhaps improved by one's own exertions.

If the left hand be weak and the right strong, the latter is the case. Energy with application have conquered a lazy, delicate, or otherwise feeble constitution which Nature had not developed, and whose probable destiny was, *naturally*, unimportant. Here the influence of others, acting upon a strong will and ambition, has assured some success in spite of all natural drawbacks—illness, lameness, or even paralysis of the limbs.

Sometimes the Fate Line is forked (Fig. 14, *b*) at the base. This is, I think, indicative of an unsettled and undecided youth, weak health, and so on, and a star (Fig. 14, *c*.) is said to indicate loss of money by one's parents. The weakness and delicacy will be, of course, confirmed by the Life Line being crossed and indented, and spotted in severe cases, at the commencement (Fig. 14, *a*.).

When the Fate Line appears to cease in a hand the destiny or occupation is interrupted; the cause must be sought upon the other lines. Sometimes it ceases in the left hand at the Head Line, and then continues in a desultory, broken fashion upwards. In

such a case we must consult the right hand and ascertain why the career has been suddenly checked at the head—by the head, perhaps—by errors of judgment.

The intended course—that is, the destiny originally meant to be pursued—is stopped by the action of the

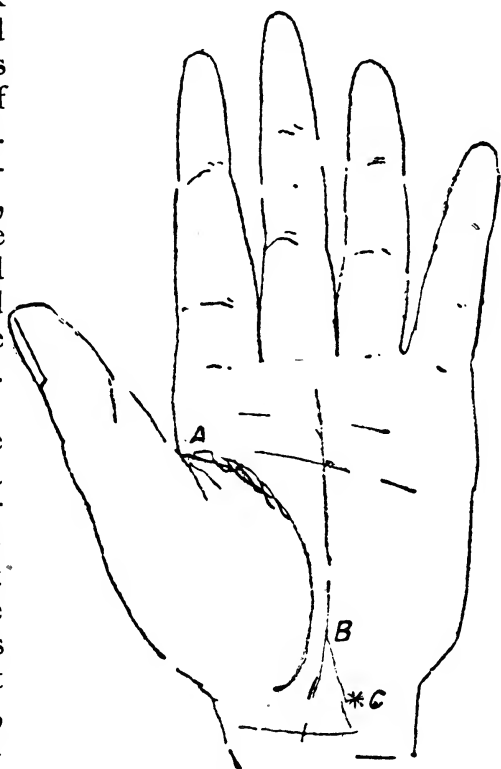


FIG. 14.

man. His promising career is checked, he becomes a kind of rolling stone, not without some moss either, but he evidently wilfully has interrupted his career, which up to a certain time of life he had pursued successfully. Thenceforward the Fate Line in the left hand promises little "in a Hand I have in my mind," and the right is weak, for a while, finally rising clearly—a life of struggle followed by success of a more definite character near the end. The hand—the drawing of which I possess—is a "Mixed" type, which in most cases argues indecision and an unsettled disposition, anxious for reputation (in this case), but wanting in decision and application to secure the prize.

A Fate Line absent altogether implies an uneventful easy-going, vegetative existence—one who accepts his life as it comes, and troubles not his head to alter his destiny.

As there are various starting-places for the Line of Fate, so are there various goals whither it can resort. The Hill of Saturn is the most "natural" ending-place, but others are often seen — Apollo, Mercury, Jupiter. The lines thus ending respectively are affected by the characteristics of the Mounts. Saturn will give a clear line success, as we have intimated.

Jupiter results in gratified ambition, unless the line absolutely refuses to ascend the Mount, then worry comes, and not complete success.

Apollo gives a clear line the promise of reward in art or literature and wealth.

Mercury indicates business gain, or perhaps rewards from scientific discovery, or from our speaking powers ; these may all be confirmed by the Mount and finger, their development and comparative length.

If the Line only start absolutely from the Head Line, and the Head Line is weak, we may fear worry, trouble, ill-health, with a certain (or rather an *uncertain*) amount of success in our vocation. Success will be intermittent. Rising higher matters are still worse, and the consequences even more unpleasant.

When lines emerge from the Mount of the Moon and

touch the Line of Fate, we may expect to find a strong influence in which the imagination has played a part, and this influence is nearly always connected with a person of the opposite sex. Whether a marriage or only an engagement results the Heart Line will disclose. I will give a curious instance of this—

Requested by a friend to look at the hand of a young lady in a small assembly, I did so, and after telling her the plain traits of her character and tastes, I proceeded thus :—

“Here is a strong influence, of a man, which was almost simultaneous with a change in your career at or about seventeen years of age. Your childhood was unhappy, I perceive, and you took up some occupation—head work. The influence succeeded, and you fell in love, became engaged, but the engagement was broken.

“You will, however, be married at about twenty-six years old, and the most curious item is this—the man whom you will marry will be closely connected with your former lover. A parallel case exactly. The lines are connected and the man may be the same—at any rate, he is a person closely resembling him, and somehow connected with you and the other. I can’t say more, except that the influence comes over the sea.”

Her reply in her friend’s presence was, in substance, this :—“I was unhappy at home as a girl ; I went away before I was eighteen, and became a governess. I was engaged to a gentleman, but the engagement was broken. He went back to India. I remained. I am now twenty-five, and only a few weeks ago the same gentleman met me again, renewed his offer, and only four days ago we were re-engaged. Your statements are surprisingly true.”

A great deal of this information was gleaned from the Line of Fate, and I will endeavour to explain in what way.

Firstly, the Line was faint, and crossed at the base of the hand—unhappiness in youth (Fig. 15).

Again the lines rising from the Mount of the Moon indicated a fancy springing from the same source at two

different periods, crossing the Fate Line about seven years apart (Fig. 13, *b.b.b.*). The Heart was touched

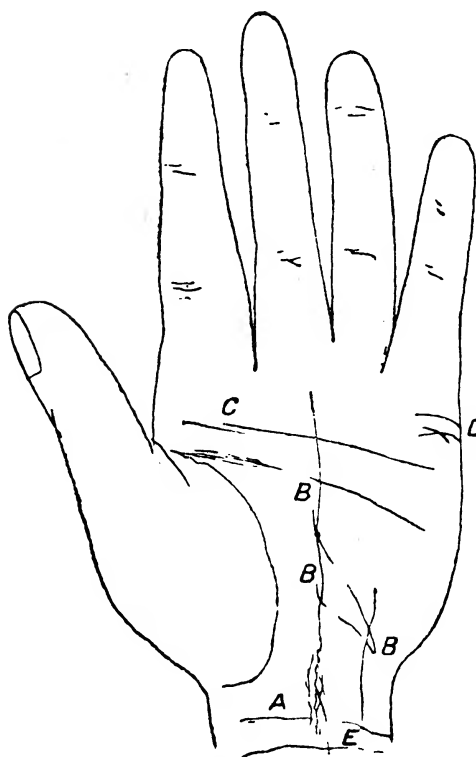


FIG. 15.

(Fig. 15, *c.*), and the Marriage Lines (Fig. 15, *d.*) (there were only two lines there) indicated a broken engagement (one line crossed), and a disappointment "on the Heart Line," which corresponded, the age being about seventeen or eighteen. The second impression I estimated at about twenty-six. Coming (low down) from the Moon, "water" was indicated, and a Travel Line (Fig. 15, *e.*) looked like a journey in connection with it. Hence I concluded that the influence came "over the sea," and fancied that the lady, who did

not appear to be more than twenty-two, would be sought in marriage as before by a man from "over the sea" (I thought of a sailor, but was not sure), and would go out with him across the ocean.

I understood afterwards that the lady was married the year after I saw her, but whether she went abroad I cannot say. Thus the reader will perceive that the Fate Line is a most useful one when properly considered. A tortuous Fate Line means self-indulgence, and this will have to be "paid for," but if we accept the warnings of the breaking line (beyond the Heart) we shall do well. Care must be taken to distinguish between a diversity of tastes in the parting lines and self-indulgence, which *may* be connected with it. Study of the Mounts, &c., will

determine this. Both hands should be consulted, of course. We need not obey our inclinations.

When the Line of Fate ascends from the Mount of the Moon travelling is indicated—at least a desire for travelling. Lines of Travel rise up from the wrists upon the Mount.

When the line divides, and one end touches the Mount of Venus, and the other branch goes to the Mount of the Moon (Fig. 16, *a.a.*, *a.b.*), there is the probability of the journey or voyage or some business being undertaken under the influence of one of the opposite sex. In this as in other instances the confirmation must be sought upon the other hand. The right hand carries out the indications of the left.

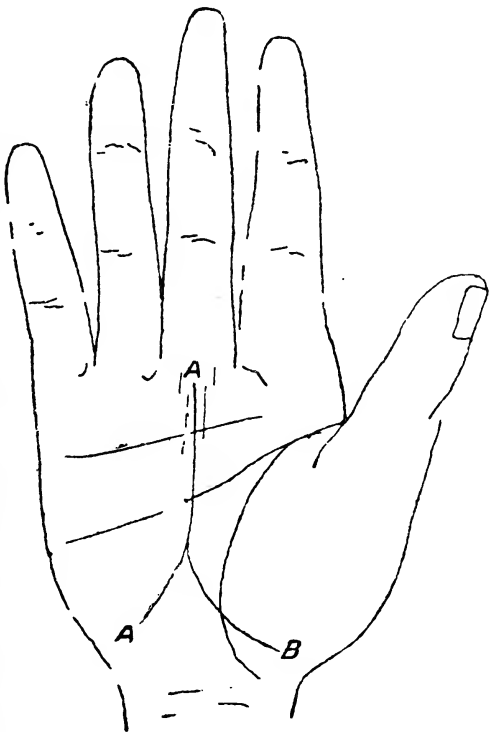


FIG. 16.

When the Line of Saturn is straight, and throws its branches distinctly upwards, the indications of final success are strengthened, and the ill-luck will be left behind, if it has appeared. Similarly these up-tending lines accentuate good fortune, and if the Line be clear and plain near the top, luck in the closing years of life will most probably ensue, and even may counteract ill-fortune or poverty foreshadowed by the Life Line.

Lines cutting the Saturnian mean cross influences, and generally misfortunes or hindrances. Their source must be carefully traced, and the place whence they arise must be considered. Struggle is always shown in the broken,

irregular line, but it may be mended by other influences, which the practised Chiromant will detect, the crosses or checks and the general impression of the palm being studied. The head, the heart, the imagination, the will, and resignation (calmness in misfortune) in the Mount of the Moon : "pluck" in Mars, and Saturn's Mount strong, will each help out the troubled Line of Fate, and assist the subject in the battle of life.

The line may change under these circumstances, and the expected ill, if bravely combated, will in time depart from us, and fortune will smile once more.

The Line of Apollo, or of the Sun.

This Line is discovered beneath the third finger. It may start from various places, and the farther down the hand the better, as success is thereby assured at an early period.

The Line of Apollo, it must be premised, means wealth, success, sometimes celebrity, in art or literature, or business, according to the tendencies of the hand.

The clearer and the less crossed the more pronounced is the success or the position. A single line is generally best of all, as the attention is concentrated, and the full enjoyment of life will generally be attained in this case.

The usual points of departure of the Line are either—

- (1) From the Line of Life.
- (2) From the Mount of the Moon.
- (3) From the Plain of Mars in the Quadrangle (*q.v.*)
- (4) From the Heart Line, or thereabouts.

Each of these starting-places gives some special significance to the Line, and we will take them in order.

(1) Starting from the Life-line, Apollo's Line, supposing it well marked and clear, indicates fame or success in consequence of our own personal exertions. Our life has been devoted to our vocations, whether painting, literature, politics, or what not. The specialist will find it connected with his Life Line in this way, and his personal exertions will bring him success.

(2) Rising from the Mount of the Moon we have still success, but it will be brought about more from outside

influences than by our unaided exertions. Friends will help us, or suggest our course, and some little caprice is foreshadowed in this, but success will be won.

(3) Ascending from the centre of the hand in the Plain of Mars we have fortune after a struggle. Mars shows this.

(4) Rising from the Line of Heart (late in life), the luck will come late, and even if we have not found fortune in middle age, the line, clear and uncrossed, will bring it eventually.

These deductions are made in the assumption of a *single clear line*, and are plain enough. Sometimes a line springs quite late beneath the little finger from the upper end of the Mount of the Moon. Here we have promise of success brought to us by what may appear chance through the favour of another person. If this line be connected with the Head Line the work will be of a literary kind, the Mount being favourable to such employment. Some appointment is thus foreshadowed.

But very often we may perceive more than one line cutting the Mount of Apollo. This is not a very good sign. It indicates a scattering of the ideas—a desire to work in two branches of art or employment—and consequently the tendency is to impoverish one of these courses. Three lines are not uncommon, and then we have a person whose tastes vary. He wants to shine in several ways, is undecided, and this “Jack of all Trades” will not meet with conspicuous success in any one line of employment.

But no matter what he does he will have a taste and appreciation for *Art in some shape*. He may only be an art critic, not a painter, sculptor, poet, or writer of tales. But he will, even in business, in the City, appreciate and value Art, in painting, in music—in short, he will possess artistic taste in some form, and in some direction—perhaps unconsciously.

When the Line, being broken up, develops into a kind of star upon the Mount of Apollo, it is a sign that assistance will come to us, and by such means we may ensure some success. When Jupiter (ambition) and Mercury

(business capacity) are both found in a hand with a good Line of Apollo success may be surely predicted, for art and brilliancy are backed up by ambition and business capacity and talent.

The Line of Apollo should be well-coloured else the talents foreshadowed by the development are not practical to any decided extent. A pale line is considered a faint line, and thus wanting in strength ; the instincts of art do not develop into much practice of art.

By observing this line in comparison with the Fate Line we may fairly assume success at certain periods indicated upon the latter line. In the beginning of this year (1895) I had the pleasure to foretell the improvement in the editorial position of my good friend the Editor of the *Morning Post*, a prophecy which, in his kind reply to my congratulations on his appointment, a few months after the prediction, he gracefully acknowledged.

In this case the parting of the Line of Fate leaning to a strong Line of Fortune (Apollo) indicated a change for the better, in his accepted profession, within a few months. This was only a *glance* into the hand of one who *did not credit* the prediction, and wished he "might get" the promotion. He has got it, although I suspect my friend is still a little puzzled at the results obtained from a rapid glance at his palm. But his guest, whose characteristics were more fully delineated, was, I think, satisfied as to the success of the whole transaction.

There are signs with this Line of the Sun which, when observable, will affect the proper development of Fortune. For instance, a deep and hollow palm will be bad. We have already (see *ante*) mentioned the bad qualities of the hollow palm, in which Misfortune sits brooding, and this sign is therefore an obstacle in the path of Fortune.

Under such circumstances, and with a twisted or crooked little finger, the "odds" are that the owner of such drawbacks will employ his talents sometimes in an evil direction, be a splendid deceiver, lucky in his deceit, a brilliant prizeman in the School of Don Juan perhaps ; or a speculator, whose methods are hardly recognised out of Sharper's Academy.

However, if the lines be multiplied upon the Mount (Fig. 17, *a.a.*) and remain uncrossed, these are "chances" of distinction in many ways. These depend upon the Mounts and other signs in the palms, fingers, &c. But many lines crossed denote proclivities of varying kinds which are intercepted by poverty, envy, hatred, malice, and much uncharitableness. The spirit is willing to do its best, but habit, or envy of others, proves too strong, various paths are followed, and the subject walks as in a maze. He may eventually find the goal with the assistance of some on-looker who directs him, but he has not succeeded, properly speaking.

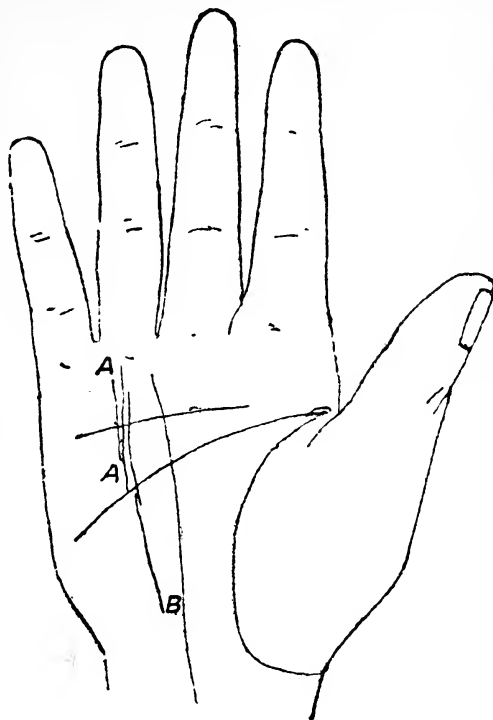


FIG. 17.

To those whose Mounts of Apollo display parallel and not absolutely clear lines we say, "Concentrate your Energies upon your particular line, and develop it. Otherwise you run the risk of falling into the position of the 'Devil,' or the hack, the many-sided assistant who seldom brings success to *himself*."

At times the pointed trident (Fig. 18, *a.*) is observable, or branches like two prongs of a fork come out. Here is celebrity indeed, but not of a useful kind. The division argues want of concentration, and the results neutralise each other. The versatility of the individual bars the way.

Much divided it indicates a great, and most frequently an unrealised, desire for riches. Some improvement may

arise, and perhaps some opportunities will occur, which must be grasped. The *restlessness* of such wishes militate

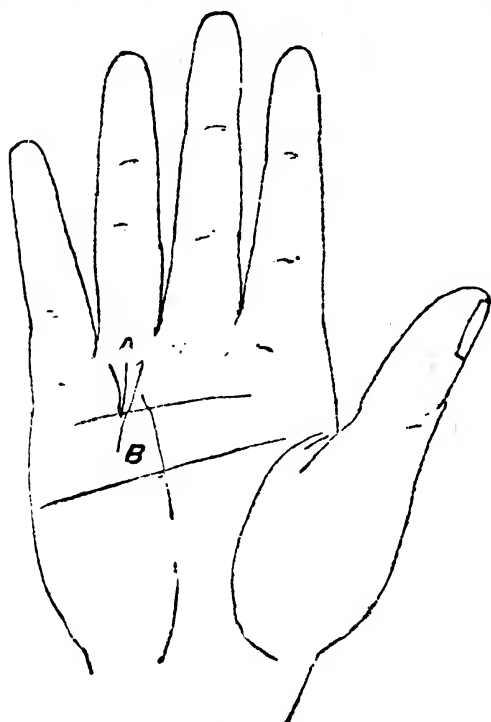


FIG 18.

against the concentration necessary, and they will be unsatisfied. This is more conspicuous when Saturn turns the Artist into a "pot-boiler," and want of means, want of capital, a desire to save, or household expenses cripple the energies, and reduce the worker to a time-server.

It is stated that Lines on Apollo's Mount indicate legacies. This is most likely true, but I have not seen a clear instance of this. I mean the legacies have come in ordinary course from relatives, not from strangers. So far the

lines are correct, in the left hand. But I cannot recall any legacy from an unexpected source being foretold in a hand—or rather, I should say, having come as foretold. There is a legacy-line in my own hand—I wait the Legacy still, it is nearly due now; it will be thankfully received and gratefully acknowledged! I think a lady will leave it to me or mine, or I shall owe the influence to a lady. The line is not clear yet.

The Sunshine gives Art in theory and in practice. In theory and appreciation if it rise high up in the palm (Fig. 18, *b.*); actuality in Art if it commences low down (Fig. 17, *b.*). It also bestows a modest, retiring, demeanour and character, but it *likes appreciation* and values it, wishes to be praised when it has done well, but will not praise itself—if the Hand be good. Swagger will be found in some

palms with certain hectoring large Mounts, arrogant and dictatorial conduct, but in a good artistic hand Apollo is modest, and the Artist will make a quiet curling flourish under his signature when writing.

There are a few observations to be made before closing this section.

Ascending lines mean favour. The force is at work, and if it do not eventually succeed it is because our previous record is rather against us, or persistent misfortune keeps at our heels.

When the Line of Apollo is well marked in conjunction with the development of Venus and the Moon, we may pronounce the hand "literary" in the greater degree. Should the Mount of Venus be absent, and otherwise the development be alike, we have the literary critic. Short nails will confirm this type.

The Line, when it rises only from the Heart, may mean only popularity, good-nature, and generosity. This may well be with a hollowed hand and a divided Head Line. Success will be "tolerable," the individual will owe his luck to his popularity and good-nature, but he will not be rich unless by what we may term "accident," and the liking he arouses.

The Hepatica or Liver Line.

This, the Line of Health, rises from the wrist, or near it, and proceeds upwards to the Mount of the Moon. This is the true course, and if it be clear and unbroken the augury is good (Fig. 19, *a.a.*). Health and cheerfulness, owing to an excellent digestion, are displayed. Things without, and conscience within, are equally clear; and, naturally, health is good.

When the Line rises from the base of the Life Line the tendency to palpitation of the heart or weakness of the lungs may be predicted (Fig. 19, *b.b.*), more particularly if the Liver Line be reddened at the junction. There is, as far as my experience goes, no actual heart disease, but the subject thus marked will be likely to pant after exertion, his or her breath will be short, and if the Line be broken up indigestion will be present—perhaps causing

the palpitation and weakness of action, the organ by its frequent pumping supplying the force of a stronger, steadier, working.

It is, perhaps, unnecessary to remark that the good Liver Line is not a very common object in the palm after we have passed our youth. Even in youth the ill-made Hepatica announces troubles, but when it does not exist the liver "ceases troubling," but the person himself—in whose palm it is wanting—is not "at rest." Rather the contrary. He is vivacious, witty, quick, in manner, movement, and speech. He doesn't know anything about Liver and thinks Life well worth living.

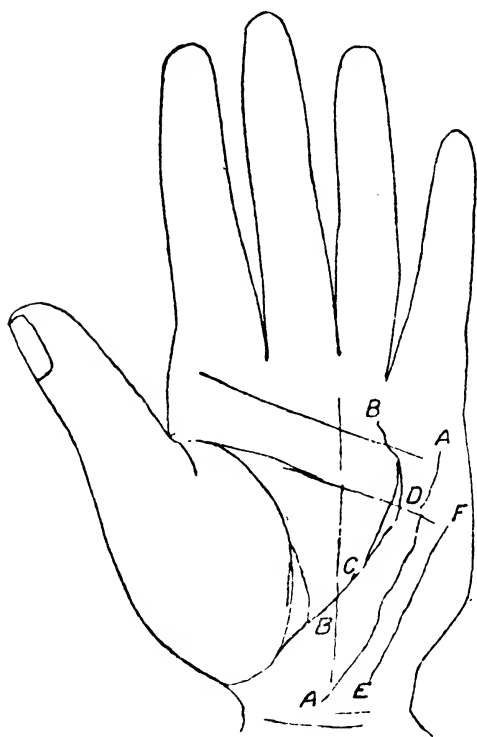


FIG. 19.

The Hepatica rising clear gives us good memory and capacity in business; thick and stumpy it foretells weakness in the future — in later years.

Crosses and breaks are illnesses, the former future, the latter past. Confirmation will be found upon the Life and Head Lines when the attack has been serious. Many ills that flesh is heir to are indicated upon the Line of Health. A tendency to Headache is shown by the redness of the line. I mean such Headaches as arise from a slight derangement of the system, in which case the line will be reddened at the upper end. Nervous headaches and neuralgia are displayed in the chained formation of the Line of Head.

The redness of the Hepatica is often a sign of fever in

the blood, and some say, if the redness is low down on the Line over the Life Line, weakness of Heart may be looked for. Only once have I observed this, and then the patient was only subject to palpitations after rapid exertion, but doubtless some weakness was foreshadowed by the redness.

Naturally a bad Liver Line points to indigestion and bilious attacks. In a hand I know the line is rather short, not particularly ruddy, and turns aside in its course slightly. It does not cross the Fate Line at the lower end. At the top it is connected with a line curving upwards to the Heart Line, and then tracing a furrow on the Mount of Apollo.

In such a line we would expect to find a tendency to headaches, not a very strong constitution, perhaps, but "wiry." A deep cut across the Liver Line indicates severe illness. At the upper-middle part the line is stronger, and sends the branch up to Apollo, continuing its own course, seeking to complete it higher on the palm. It is deeper and rather redder at the upper end than below the turn or twist.

Here, then, we have with other signs, *data* for at once suggesting a weak youth, better health in middle age, a tendency to headache late in life, a strong and persistent desire for popularity or celebrity in the career. This indication is accentuated by the angle made by a branch of the line with the Head Line; these, together, tell us that, notwithstanding illness and worries, the person is extremely anxious to shine in the world, and will do his utmost, probably eventually with success, to ensure good fortune, but illness is hovering about him, and much work may really bring success too late for enjoyment of it.

In this same instance we perceive that the Liver Line clearly makes a triangle with the Fate Line and the Head Line. This proves the subject under notice a student of weather and of Nature. Mr. Allen, in his book, I see, touching upon this symptom, describes a person thus endowed as fond of natural magic, electro-biology, and so on. To this I cannot subscribe, but the person whose hand I have been studying certainly possesses a great

affinity with Nature and natural phenomena ; is peculiarly affected by electricity in the air ; and as regards the "second sight" (claimed on his behalf by Mr. Allen), he declares he has seen "ghosts." This angle also gives an aptitude for Chiromancy.

When the Hepatic Line is in good condition the happy possessor will be lively and unselfish, have a good memory, and be straightforward in his business. He will succeed, notwithstanding his rectitude and kindness, and his deserved success will also be accompanied by health to enjoy it. If the line be long the life will be prolonged, but the "cross-cut" denotes illness. The date, or approximate date, will be found foreshadowed in the break of the Life Line.

A joining of this Hepatica with the Line of the Head is accepted as an indication—and a warning—of over-work, or over-strain of the constitution. "Over-work" is a phrase which does duty for many other terms, and may stand for dissipation, as well as for over-exertion in the "Hepatica."

An island in the Hepatica will correspond with a period of weakness in the Life Line. I was observing a palm with some curiosity the other day because the owner of said hand told me that he had read a treatise on Palmistry in which it is stated that congestion of the lungs is declared by a break in the "Hepatica."

This may be—I have not observed it—but I could point out the seven or more years in which weakness and delicate health would continue as shown by the Hand under examination. The Life Line is separated in both hands, but mended by an angle (see Fig. 19, *b.*). From this angle the Liver Line rises, and in the Left Hand is an island (as Fig. 19, *c.d.*) existing in the Hepatica. The Right Hand has no special mark (*in the Hepatica*) of the illness, but the Head Line is marked, and here is a warning against over-work and worry. The Line of Mars, which accompanies the Life Line, fades during the period of the existence of the angle. Thus illness is almost beyond control. It is "fated," so to speak, and great care will be required to ward it off, though *cir-*

cumstances will force over-work upon the man! He "must work," he says. He must be also careful then.

A "sister" Hepatica is an excellent sign. Health and fortune come with the double line, and should a sister line exist with the pale tint in the original line (suggestive of indigestion) she will remedy the severe symptoms. But a double line under such circumstances is a paradox. It is best to have no Hepatica at all.

By its aid we can confirm many ills of the Heart and the Head. Remember that the Line *should be* long—not wide—but clear and direct. Any deviation into winding (bile and temper), touching Heart and Head (weakness in either), cross-lines (headache), and so on, are bad signs; a bad break is a sign of long illness of some kind.

Future illness is marked upon the Line in a cut or cross. Past illness leaves a break or thinness.

There is a proverb, or legend, that a star at the base of the Liver Line near the Line of Life is significant of "no family" (in a woman's hand). I must confess I have never noticed this star particularly, and am, therefore, unable to confirm the assertion. Perhaps some reader may be able to do so. See also "Marriage Lines."

Leaving the Liver Line now we can merely glance at a somewhat similar Line, called the Line of the Moon or Inspiration (Fig. 19, *e.f.*), which rises on Luna's Hill and proceeds to the Mount of Mercury. Intelligence, wit, intention, occultism, Palmistry, over-much imagination, even madness, are predicated by this line (a rare one) according to its course and formation—clear and straight (direct) it is good. Mixed, short, or blended, it is bad.

The "Girdle of Venus."

There is no Line in the Human Palm which has given rise to so much argument, shyness, and even apprehension as this "Girdle of Venus." This error I am partly responsible for, because, in the first modern book upon Chiromancy, published in 1883, my statement, based upon a somewhat imperfect foundation, put the Girdle of Venus "in the corner," as to speak, like a naughty Line, and neglected to let it out again for some time!

Since then experience, and the intelligence of other writers, have demonstrated the truer attributes of the Girdle which, as far as I am concerned here, shall be re-polished, "rehabilitated," and placed in its proper position in the schools of Chiromancy. It is not "perfectly harmless," though, as some think. Under its re-clothed and lamb-like exterior there lives something of the leaven of the wolf, which *may* create disturbance on the surface at unexpected times, and upset the whole body. But it is not a ravening wolf as it has been at times said to be. Let us look at it closely.

In the first place few, if any, hands are without the Girdle or Ring of Venus. (Of course, I am only deducing these arguments from experience—so far as I know—and I must not be tied down to individual cases to the contrary.) I do not remember any case in which this Girdle is entirely wanting, and in one instance I have seen it change into a kind of sister Line of Heart, "falling into line" almost with the latter, and descending to below Mercury.

The "Girdle of Venus," so condemned in the past, is a semi-circular line starting from, at, or near, the base of the index finger and continuing to the third finger (Fig. 20, *a.b.*). It is, in fact, a loop or "slur" connecting the Mounts of Jupiter and Apollo, including Saturn in its course. It cuts the markings of Saturn's and Apollo's Mounts, and, so far, destroys their promises.

Now this disputed line one lady writer on Palmistry says, "is not seen in many hands!" Well, doctors differ. I have seen it in most hands; in those of artistic and literary people, men and women of intellectual position, and cannot accept it as a sign "of unbridled passion and debauchery" as the writer just quoted avers. Indeed, I am under the impression that some of the *best* hands—certainly the hands of persons who lead exemplary lives, though this proves nothing by itself—possess the "Girdle of Venus."

True, there may be a *tendency* to dissipation in the nature, but then the other and contemporary signs must exist in strong measure. For instance, a person who

possesses a "Girdle of Venus," rather broken up, with a high imagination, much sentiment, a high Mount of Venus, a chained Heart, and lined Head, would in all probability be, or have been, a *very* "free liver," and an "admirer of the opposite sex"—in plain language, possess the "taste of dissipation" hinted at. This, mind, I believe to be true, but the *mere presence of the Girdle of Venus* is not to be accepted as an indication of any bad practices. Many other signs must accentuate it before we condemn the individual as dissolute.

Again, when the Girdle is apparent, as it so often is, upon a really good Hand, we shall find that its influence is in precisely the same direction, so far as it goes, as in the former case. This may read as a contradiction, but in reality it is not so. The presence of the Girdle accentuates the evil, so it gives energy to the better nature ; but it should not be broken much. The break is failure—failure of the intellect which, by means of over-pressure energy, gives life to the brain, but an extremely *imaginative, poetic* kind. The Line should not be called the Girdle of Venus at all ! Venus is not there. She resides in the Thumb, and *Girdles of Venus are really traced parallel to the Line of Life !* These are our girdles, or ties, to Love, the zones of our passions !

The true meaning, then, of the so-called "Girdle of Venus"—quite a misnomer—is a high-pitched sensibility, an imaginativeness, an unbridled, or at any rate a very *free habit* of thought, which in a *bad* hand is very bad ; and in a *good* one only brings us misfortune because of *want of fixity in idea*—the mind is very active, the brain quick, and so these thoughts *cut into* and *cross* and *disturb* our lives, our true callings, our business ; producing restlessness and tending to failure for this reason. Versatility is the rock upon which we break our Fate. We are smart, clever, intuitive, over much. And *when this energy is misdirected* it *tends* to evil thoughts, evil imaginations, evil acts, dissipation—debauchery.

This is the true meaning of the "Girdle of Venus" in my opinion. Why it was even so named I am at a loss

to conceive. It has no connection with Venus at all. It is of the *mind* (of the *Heart*) which may be evil.¹

We may, I think, therefore, be comforted concerning the Ring or Girdle of Venus, unless the signs in our palms and certain Mounts and lines are strongly developed. In such cases I should be strongly of opinion that the presence of the Girdle indicated a quick, artistic mind, one not naturally vicious, but whose feelings are strong and likely to lead the possessor into danger. In extreme cases the Girdle would certainly be denunciatory. The reader who has perused the pages about the Heart and other lines will quickly discern the various degrees of evil actions. A pale "Girdle" is a sign of dissipation.

"Failure," then, is the motto of the Girdle of Venus. The Fate and the Fortune are both interrupted. Worries and anxieties sap the energies, and other causes contribute.

But, nevertheless, one can combat the influence, and even succeed in altering the impending destiny.

When the "Girdle" can be perceived descending from the Mount of Apollo, and casting itself downwards below upon the Mount of Mercury (Fig. 20, *c.b.*) as in a hand lately under my observation, there is much ground for hope in a "bad" hand. This wandering tendency does not take away our love of amusement or pleasure, but it acts as a wholesome check upon too much

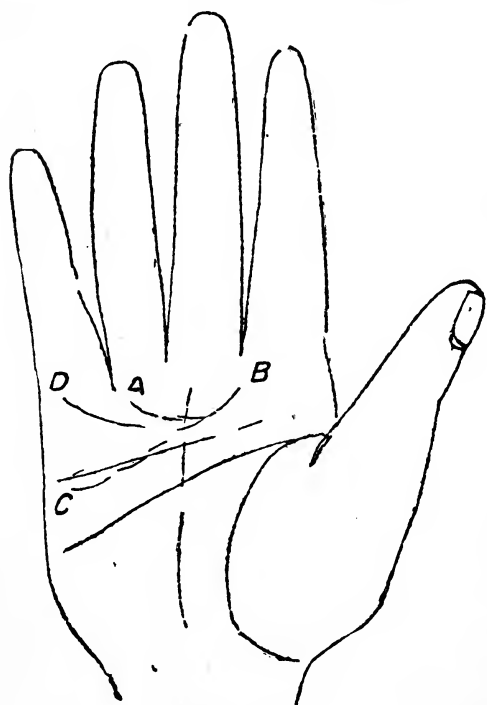


FIG. 20.

¹ Matt. xv. 18, 19, 20.

indulgence. The reason will argue and debate with the inclination, and the value of the game *vis-à-vis* with the candle will be considered. But going *direct* to Mercury, high up as formerly on Apollo (Fig. 20, *d.b.*), the chances are strongly in favour of deception, as Mercury lends his aid to the liar and the deceiver. . . .

It will be noted, therefore, that the Girdle is not by any means so bad *in itself* as was at one time supposed.

There is another Line, known wrongly as the *viâ Lasciva*, which is sometimes mistaken for the Hepatica (Fig. 19). It is a strengthening line for the ardour of affection, and going up to Apollo is fortunate. But with reference to my observations above its appearance in a bad hand is an additional spur to evil, and if twisted it is a greater support to faithlessness and cunning. Fortunately, it is a line seldom seen, and then in connection with the Head Line, which governs it.

Marriage and other Lines.

"Tell me, please, am I going to be married?"

This is the anxious question which has been put to me oftentimes, and it is a difficult one to answer precisely as the querist desires. Sometimes the reply is in the affirmative, but some indication crosses it and makes one advise care. The indications are faint, and so faint was on one occasion the cross-sign of wedding that I ventured upon a remonstrance with the intending bride.

To her extreme astonishment, when she privately consulted me about her prospects, I replied, delicately as possible, because I had heard she was "engaged"—

"Be careful and, whatever you do, do not elope, as you show a tendency in that direction."

"Why not?" she asked bluntly.

"Never mind," was my reply. "Take advice. Do not put yourself in any man's power before marriage—not even in that of a very particular 'person.'"

The girl was quite young, and as she turned aside her sister, who was with her, said—

"I am glad you advised her so. She believes in you. And I may tell you that she and Mr. — had made

some arrangements to run away. She confided in me to help her."

She then expatiated upon the marvels of Chiromancy, and the consequence was that I was pretty busy, and had not much time for lawn-tennis. Still, the young ladies were graceful and pretty, so one accepted the "penance"!

Now this incident occurred a few years since at a house in one of our South-western counties, whose occupants I had never seen before. The young lady did not elope: she married, notwithstanding opposition, and is, I trust and believe, happy. I hope that, by implication, I did not hurt the husband's feelings, if he ever heard of my unconsidered remark. At any rate, neither he nor his charming wife ever bore me any malice, apparently, when "last we met."

A similar verdict was pronounced at a watering-place one day; but in that instance the parties concerned made up their minds to "run away all the same!" Whether they were subsequently married I never heard, but the cross upon Jupiter was hardly perceptible, the marriage-line was broken, and lines of travel and wandering were plain. The hand of the intending bridegroom was not very nice—I distrusted him rather.

Now these Marriage Lines are extremely important, and yet comparatively little is known of them and of the signs which, arising at the same time, confirm the lines. That certain signs and lines are found in the hands of married people is a fact; but, unfortunately, similar signs and lines are seen in the palms of people who were *not* married in church, nor even in registry office.

This may be accounted for naturally; but it is with diffidence that I approach this branch of Palmistry, though I have often "rushed in" and told people the tendencies of the lines; and in some cases the prediction has, to my knowledge, come true.

I remember one instance respecting Marriages Lines, which I may repeat because the prediction was so commented upon by the family of the bride, whose sister announced the result to me.

One summer day a young lady was put into my charge to cross from Southampton to Ryde. She had her maid with her, but the young lady was proceeding to the Island to visit some friends, I to meet my family. The lady and I had met at the house of a relative, and I took charge of her.

On board the steamer we chatted of certain events ; she questioned me, knowing me for a student of Palmistry. Her hand bore signs—a deep, long “ marriage-line—uncut ”—a cross and a line crossing from Venus to the heart (at the age of about twenty-one, I think). At any rate, the age was plain then, and I much surprised my young companion by predicting her marriage within two years’ time—“ in about eighteen months,” I said.

She laughed heartily, because, she declared, she knew no one whom she would care to wed ! She was heart-whole : the prediction amused, but did not appear to interest her greatly.

My pleasant duty accomplished, I bade her farewell, and we parted. We have only met once since. But on that occasion, in the following year, at a garden-party at my brother’s house, Miss A——’s sister told me that my “ extraordinary prophecy ” had come to pass ! Her sister was engaged to be married in a few months, and had actually for the first time met her *fiancé* at the house in which she had stayed in the Isle of Wight part of the previous summer. She had never seen or heard of him before, as he had just previously come to the Island on duty.

This is a fact, and there are many people who can confirm it. I need not relate any more anecdotes. I must explain.

Turn the percussion of the hand upwards—that is, turn the part of the hand on which you rest it when writing—to the light, and you will see most likely some (it may be one, two, or three) deeply cut lines in the hand running horizontally beneath the outside of the little finger (Fig. 21, *a.b.*).

These are the Marriage Lines.

You will usually perceive more than one : it may be

cut by another line. If it is short or so cut (Fig. 21, c.) it means that the individual under examination had been engaged, and the arrangement came to an end.

This break will be confirmed upon the Heart Line, and a spot on the Life. A descending line from the Heart will tell you this—and any other serious flirtation. If the line be the longest and lowest of three you may consider that two former love affairs have occurred.

As to the method—I can only supply my own (as below) before I resigned the practice of Palmistry to

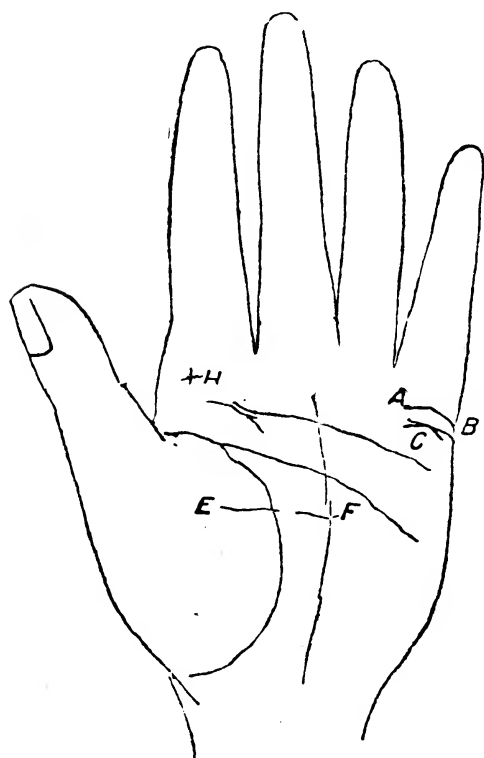


FIG. 21.

younger eyes and hands; and, at the best of times, the bashful Chiromant—I mean the male species—is disposed to become diplomatic when a young and attractive girl, or an elegant but uncertain-aged lady demands information respecting her approaching or hoped-for marriage. The truthful Palmist cannot see more than five years or so ahead; and who would be so cruel as to inform the elegant lady aforesaid that her prospects of matrimony were *nil*. So if they are *nil*, you must say you are unable to calculate with cer-

tainty, and pass on. Prefer contempt to falsehood and also to abuse if your chance prediction be not verified. Never "chance it"! How is it done? Thus.

Consider first the Lines of Fate and Heart. Often from the Mount of Venus you will see a line arising to enter the Fate Line (Fig. 21, *e.f.*), and above the junction the

latter line divides. Here is the influence of another person strongly indicated, and the opening up of the Heart Line, the dividing of the Fate Line, show Heart is involved, and a new career is opening.

Then turn to the Marriage Line, see it is there, and also the cross upon Jupiter's mount (Fig. 21, *h.*). These give you the clues, and the branch of the Fate Line which runs into the Heart will give the affection. The place on the Fate Line, where the Line from the Moon (or Venus) touches it, gives the date of the marriage.

The offspring is marked in perpendicular lines in a greater or less number beneath the little finger. Sometimes there are no marks, and I remember feeling rather foolish at a well-known *dépôt* once when I was challenged to tell how many children Mrs. — had. Silence and expectation fell upon the guests present. The lady, a fine, handsome woman, took off her gloves and submitted her hands in silence. My reply was, "No children!" A general laugh succeeded, a roar, indeed, because she was so well known to all present and a general favourite.

The Palmist felt embarrassed as she turned aside smiling, but he was assured when his hostess whispered—"You are quite right, she never had a baby."

Perhaps a more curious instance was that when I told a doctor that his wife had had a baby (only one) and that it had been a boy! He was greatly surprised, confessed that I was right, but the child had never thrived. This was seen in his hand not in hers.

The deeper perpendicular lines are sons: the less deep and rather sloping lines are daughters. By a careful study of the Fate Line and its markings the advent of the unexpected may be predicted with fair accuracy; but obviously this is a very delicate topic, and should be handled with great care. Therefore I prefer to leave it here. But I have more than once foretold the little stranger's appearance.

Should the cross exist upon the Mount of Jupiter the nearer the root of the finger the earlier the marriage. The centre of the Mount is, say, 29–30 years of age.

Lines extending in rays from the Line of Heart, which

is thereby frayed at the end, to the neighbourhood of the deep independent "Marriage Line," indicate "affections" which the separated Heart, the Fate Line, and the Lines of Venus will abundantly confirm, and the subject, most likely more abundantly, deny. But the truth is there, and he knows it—or she knows it! Diplomacy terms them "flirtations."

A clear Line (not Fate Line) rising from the wrist means success; and if it start from the wrist, or Moon, to Venus and then to Jupiter, the alliance will be wealthy. The cross is not invariably present in married hands, but most generally when money is obtained.

If the line indicated end at Saturn the marriage will be with an elderly person.

If at the Sun (Apollo) a person of artistic taste will be chosen.

If at Mercury a merchant or business man, or one whose interests are commercial, and his income derived therefrom.

The Right and Left hands must be consulted. If these signs are upon the left outside influence is shown. If in the right our own affections have caught us; but I cannot personally endorse all this. The line from the Mount of the Moon indicates the effect of Imagination, often Fancy—not *deep, single* love.

Venus Lines.

A star on Venus means a single love.

Numerous lines upon the Mount mean passion. These lines, which assist to form the grille, are in my estimation the true girdles of Venus.

In nearly every hand there will be perceived a line, or perhaps two or more, accompanying the Life Line (Fig. 22, *a.b.*). The nearest to the Line of Life is generally called the Line of Mars, and adds strength to the Life. This is a double of the Life Line, and if it be examined closely it will be found looped during periods of failing health of the subject under examination. In one case which I have in my mind this line begins, in the right hand, at an early age of the individual. It

loops into an island soon after, and the Life Line indicates weakness during the same period. The Line of Mars then continues pretty strong until a break in it about 47 indicates an illness at that age, which corresponds with a sheltered break in the Life Line. The "double" line cuts into the Life Line at about the age of 65.

These marks are repeated with less firmness upon the left hand, and the attendant Line of Mars is supposed to give intensity to the passions and energy to the life, bringing wealth and fortune. It neutralises the ill-effects of breaks in the Line of Life, but I do not think it of itself brings success except indirectly in preventing evil or in assisting effort, which in an evil-disposed person may act in an evil direction.

De Peruchio says that there is always a love affair at the age at which it (the Line of Mars) "begins." If so, then the person whose hands I have lately examined for this Line must have begun "sweethearting" at the early age of four years. I prefer to think that the line in some hands gives a sympathy for, and an attachment to, the society of the opposite sex, which may and may not be permitted to develop unduly, according to the other characteristics of the hands. It certainly in my own experience does not "give riches and prosperity" in itself. It gives energy to work, and hence riches *may* come, or may not if the other signs be not favourable.

The true Rings of Venus (Fig. 22, *c.c.*) lie inside the Line of Mars nearer the thumb, and indicate our friendships and the influences of others upon us. A person who has been fortunate may have several of these friendships, the *class* of friendship being determined by the developments of the Mounts, and by the Heart and Fate Lines. These "sisters," with the lines which cross the Mount of Venus horizontally, form the "grille," which denotes an excess of the Mount, strong affections, or even passion without any *real* affection. Those that lie nearer the Thumb are connected sometimes by a loop with the Heart Line, and tell of broken engagements. The lens revealed this to me in one examination, the

line being distinctly traceable from the root of the thumb, crossing the Life Line at about 26 years of age, leaving a deep trench beneath the Heart Line and an indentation in the Head Line (Fig. 22, *d.d.*). These signs I interpreted as a strongly passionate attachment and engagement (confirmed in the side of the Hand) at the age, or about the age mentioned. There had been, even before that, another as early as 18 or 19. These decisions were admitted as true, and both lines were the close attendants of the Thumb. Therefore I am of opinion that *close personal* love affairs are to be seen near the junction of the thumb with the Mount of Venus, in the right hand. I have never heard of this theory, nor have I seen it propounded by any other writer, but my examinations render it exceedingly probable. The lines close to the base of the thumb seem to be serious attachments into which the person, whose right hand displays the lines, had rushed with his eyes open. The other lines between the root of the thumb and the line of Mars or of Life are less marked friendships or Platonic affections. If the lines rise into the second phalange of the thumb (Logic) it is a sign of regard by others—of a favourite.

Lines upon the Wrist.

The "bracelets" (Fig. 22, *e.f.g.*) are lines more or less distinctly marked upon the wrist, each one being supposed to give the possessor nearly thirty years of existence. This measurement must be confirmed by the Life Line. If the lines show a tendency to rise up they indicate a person of elevated ideas, particularly if they ascend beneath the Mount of the Moon, which gives imagination. If they descend under Venus, we may argue that the thoughts are often of a material nature.

If the lines are chained (Fig. 22, *e.e.*) and interlaced near the wrist it is an indication of a life of toil—hard work, but we may find with it success of a fair character. Lines or Branches thence to the Mount of Luna indicate travel or voyage, short or long as may be, and

at least a *desire* for travel, and a taste for reading travels.

Broken, troubled lines indicate struggle in life, and losses, worries, anxieties. Crosses are said to be legacies, but I cannot confirm this. Crosses generally give trouble in the reading of the wrist lines—hard work—certainly an extravagance in expenditure (after success).

An angle in the wrist is a token of wealth and luck in old age. Both hands should be compared. I have already spoken of lines rising from the wrists, but there are, besides the travel lines, some others not rising from the wrist, but cutting into the lower part of the Mount of the Moon which possess a curious significance.

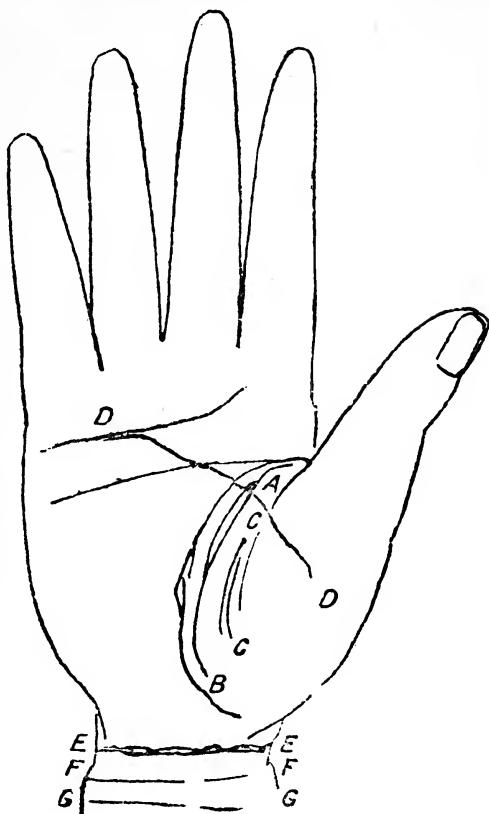


FIG. 22.

These lines point to dangers to be feared from animals, and one case I may quote because, since I commenced to write these experiences, a lady has reminded me of a three-year-old prediction. She and her husband were living at Hampstead, and he kindly introduced me to his young wife. Of course she was extremely desirous to have her hand read, and while telling her some few things warned her against street accidents.

“Your hand indicates danger from animals, runaway horses, I presume, and cab accidents, as you are in London.”

Her reply was, "Why, only on Friday I was nearly hurt by a cab-horse plunging on to the pavement!"

"Well, be cautious," I replied; "there are other signs."

After three years' absence we met again a week or two ago (May, 1895), and the lady, reminding me of palmistry, told me of an accident which had occurred in Richmond Park some time previously. She and her friend had been thrown out of the carriage, and as she lay dazed upon the road the heels of one of the restless fallen horses were within a few inches of her head. One violent kick might have killed her.

Unfortunately my prediction concerning her good and charming husband was fulfilled, not to the letter, but too practically, as a warning of severe illness and enforced idleness came to pass, resulting from a slip while entering the train in a hurry. The knee was injured, and he suffered for many weeks. The illness was plainly shown, the cause I did not perceive, but the probable interval before the occurrence and the illness were indicated plainly.

PART III.

SPACES AND SIGNS.

I.

THE QUADRANGLE.

IN the palm enclosed by well-marked lines are certain spaces. The chief of these between the Heart and Head is known as The Quadrangle (Fig. 23, *a.a.*) because the space is of that shape, if not exactly within defined limits.

Another important space is The Triangle (Fig. 23, *b.*). This is plainly contained between the Life Line, the Head Line, and the Liver Line.

Sometimes the Hepatica (Liver Line) does not exist in a palm. In such a case the Fate Line must be made the base of the Triangle, or the Line of Apollo may serve; but the proper Triangle is formed by the three lines shown in the diagram herewith.

In considering the Triangle we must pay attention to the angles of it, but the reading is not so difficult as Euclid, nor so, apparently, useless as that bane of our youthful days. The space we shall consider is called the "Grand Triangle."

(1) The Quadrangle is an extremely important space,

for upon its width and general appearance the mind and the disposition of the man or woman may be estimated and "reckoned up."

How? Why, by examining the form of the Quadrangle. In speaking of the Head and Heart Lines were remarked that the inclination of either towards the other is not a good sign, because the attributes of one or both are diminished and brought low. This is precisely the importance of the Quadrangle. By its evenness, by the parallelism of its upper and lower boundaries is the individual as-sayed.

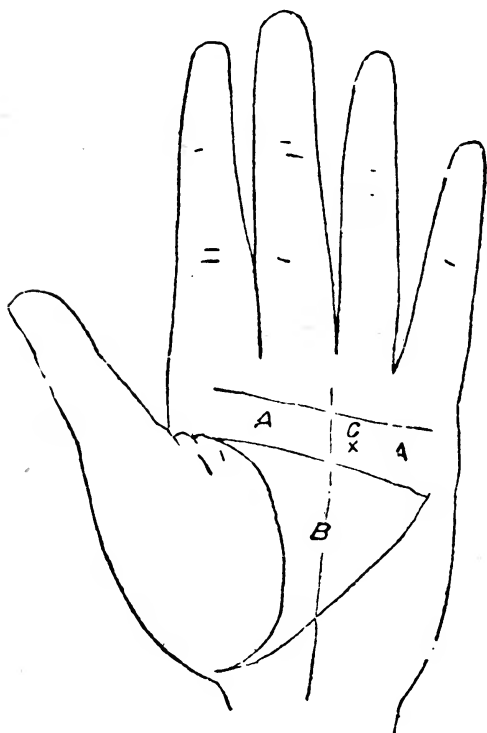


FIG. 23.

If it be regular, wide in the centre, expanding upon Jupiter, and again enlarging upon the percussion of the hand, the fortunate owner may be predicated an honest,

straightforward person of a trustworthy character and generally good health.

This indication should not be neglected in the employment of clerks and others. In the course of some years' experience now closing, I have never found this sign to fail. Mind, I do not say that a man is *dishonest* if he do not absolutely possess this formation of palm, but I do say that he will have some unredeeming traits—either timidity, want of resource, fear of responsibility, shyness, want of talent to seize the occasion; in short, he is not a business man. He will be kind and generous; too kind, too willing to sacrifice his time, &c. He will be highly

esteemed, "put upon," but not put to much serious occupation even by those who may like him best. He has not "snap" and decision ; he is too retiring or not "quite to be trusted," not because he is dishonest, for he is often terribly conscientious, but because he is a trifle too easy-going.

This failure is the result of the person's Head and Heart Lines dipping or rising to the other, or both approaching at once, so that the square portion of the Quadrangle is narrowed till the character is dwarfed in proportion.

The mind is not narrowed, remember ; there is no meanness in the character of the space to be narrowed. It only signifies a dwarfed career. (See Head and Heart Lines.)

If very narrow in the centre it may betray deceit and avarice—close-fistedness, while extremely wide it betokens foolish expenditure ; but a change to *width* beneath Mercury shows a tendency to economy in old age.

A cross in the centre of the Quadrangle is the Mystic Cross or the sign of a regard for astrology, spiritualism, &c., and such hidden mysteries of these studies (Fig. 23, c.). When the Head Line dips into the Life Line it is a great misfortune—often in love—and indicating a mental lassitude hard to conquer.

The Quadrangle should be fairly clear, for a much confused space means some weakness by the descending heart-sprays, and the interference with the Head Line.

Undefined, the Quadrangle is significant of misfortune and of a somewhat evil-disposed person.

The reader, by reading his own hands and those of intimate friends, will soon be able to arrive at the happy medium and to gauge the boundaries and the extent or limitations of the Quadrangle.

If the lines widen out again beneath Apollo the indication is that the individual if perhaps not altogether a really strong man in the moral sense, is perfectly fair and honest generally, of kindly disposition, fond of children, and liked by them, but is at once impulsive and retiring.

A deep cross in the Quadrangle assumes a hen-pecked husband, an easy-going one—particularly if he have his first finger *relatively*, and his fourth finger *actually*, short in the right hand. A good, easy man, who will chivalrously yield to the sex, and be imposed upon by the ladies.

The ascending of the Head Line (Fig. 24, *e.*) indicates

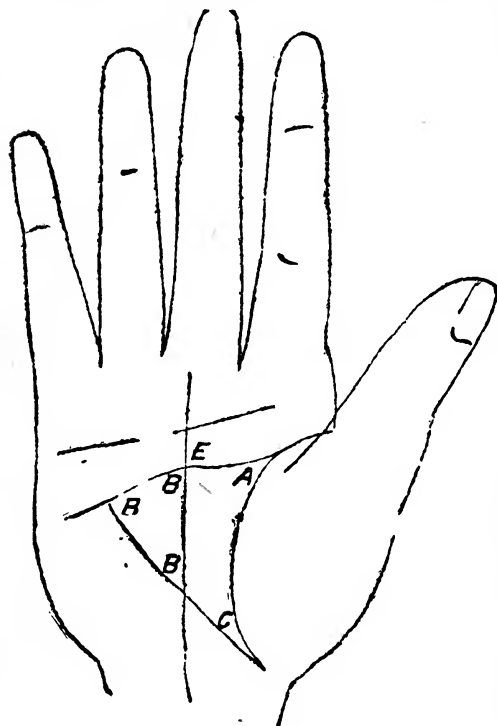


FIG. 24.

a shy character, who is very pleased to do one "a good turn" even to his own detriment. He is apt to promise and to forget to perform, or to permit the opportunity to pass and become ranked as a "humbug" or as a "sophist," although he is perfectly sincere in his promises and really intends to perform them, and did try. But his impulsive good-nature has landed him in a difficulty.

Lines crossing the Quadrangle from Venus point to interruptions by members of the opposite sex which have

influenced our hearts or our heads (business) respectively.

A cross in the Triangle is said to be indicative of a fortunate journey. But small crosses in the Quadrangle which rise and fall from Head and Heart are certainly influences of persons of the opposite sex, and they fade at times too, alas! and die.

II.

THE TRIANGLE, THE ANGLES, THE LITTLE TRIANGLE.

THE TRIANGLE and its angles, respectively, now come within our ken ; their position and extent will be at once understood by means of the accompanying diagram (Fig. 24).

Readers will easily perceive that if this figure be clear, well traced, and enclosing a wide space, the happy owner of such a triangle must be in the enjoyment of happiness, in his intellect, his long life-prospect, and his health. (The Triangle is bound by Head, Liver, and Life Lines.)

Its width gives us nobility of character, generosity, bravery—the Plain of Mars being developed.

Its narrowness indicates opposite attributes—meanness, stinginess, slowness of intellect—unlucky, if hollow—a mild, unpushing character. If raised, pluck, perseverance, grip, and decision are indicated.

These explanations are perhaps hardly needed after so many preceding chapters, but it is better to confirm them.

The ANGLES (Fig. 24, *a.b.c.*) are three in number—the upper, the inner, and the lower angles, *a. b. c.* respectively.

(1) The first-named (*a*) is formed by the union of the Head and Life Lines, and if acute, “clean-cut,” it means good disposition, refinement ; obtuse, it indicates dulness, if blunted particularly under Saturn, he will interfere and makes us crafty and avaricious ; too sharp, it is extremely “diplomatic,” and tends to envy.

Should the Angle be in the Plain of Mars an unhappy existence, a saving, miserly disposition may be anticipated. No (true) angle indicates self-confidence.

(2) The inner Angle (*b*) made by the Liver and Head Lines. This, clear and “clean,” promises good health, life, and good intelligence.

If acute, nervousness and doubtful health ; a mischievous mind.

If obtuse, dulness ; inconstancy if confused.

(3) The lower Angle (*c*), formed by the meeting of the Life and Liver Lines, well made and acute gives excellent health and excellent disposition ; too close, weakness, delicacy, and a desire to make money.

Obtuse and indistinct, it presages a bad disposition, laziness, not necessarily *idleness* ; brusqueness.

By studying the characteristics of the Lines which form the angles the greater or less clearness of obtuseness of the angles themselves will be guides to temperament. The heat and texture of the palm may also be considered. The same general rule applies to all parts of the palm—clearness, good colouring, and true direction are good signs.

There is a smaller Triangle (Fig. 24, *b.b.b.*) in the Palm which is made by the division of the Grand Triangle, already described, by the Fate Line. The Smaller Triangle is not always observable ; it depends upon the existence of the Liver Line, the absence of which causes the small Triangle to usurp the place of the Greater. But if the angles of the former be well defined, not too acute but clear, intellectual strength may be assumed, and if both triangles exist in the palm the owner may study. He is capable of winning renown. A clear Grand Triangle is bisected by a clear Line of Fate, so a profession may be selected. On the other hand, in the absence of these signs success may be imperilled by "casual" work, want of application and forethought.

When the Lines of Health and Life do not meet well in the Hand the owner should not be compelled to study too hard. This indication, of course, applies specially to children.

A badly formed Angle (*b*) in Grand Triangle gives us headaches and an irritable "livery" temper. We all know the result of this ill-formed Angle.

A missing Line of Fate indicates a "vegetating" existence, and if Apollo be also absent there will be no results worth recording in the Life.

The Angles and Triangles deserve attention, as by their

expression they guide the beginner to rightful and confirmatory conclusions.

III.

SIGNS IN THE PALMS.

THIS section must be devoted to the description and the explanation of the numerous signs to be found in the palms and fingers, but I will at once state that I am unable personally to vouch for their effects in every instance in which they occur. The experience of others will help us here. When preparing a guide-book the man whose name appears upon the title page is often responsible for matter which he has not written, for descriptions of places which he has never seen. So in this chapter I must to some extent rely upon others, and on their information act; but by no means entirely, or even in the majority of instances, I think. Honour shall be given where honour is due.

Every one who looks at "palms" sees some crosses, stars, cross-bars (called grilles), circles, chained lines, islands, loops, triangles, forks, spots of sorts, capillaries, or bunches of little lines, waving lines, tassels at the ends of lines, sister lines (close companions of lines), squares, stars, and so on. (See Fig. 25 for detail.)

All these apparently aimless markings have a meaning, each one its own meaning after its kind. Even the slope of a main-line alters its significance in the hand, and the markings above noticed change, decay, arise, and unite with other lines to form stars and crosses.

The hand is ever changing in small details, and at times in principles. As we change our habits and our lives, so do our palms change, and a cross of last year may turn to a line of hope later on. This applies only to natural or inherited significations. What a person has acquired during his lifetime he usually retains within him. He may eschew the practice, but the results of former practices

remain. Some traits he cannot abandon—they are *characteristics*.

In this mysterious dispensation lies the net in which the unwary Hand-reader may catch his feet. *One sign is not sufficient to condemn a character!* Two witnesses or more should be examined. We must have supporting evidence, because some signs modify and neutralise others, so that even a bad Fate Line may be repaired by a good thumb, which possesses will and prudence to direct the Life. The Fate Line will then improve higher up the

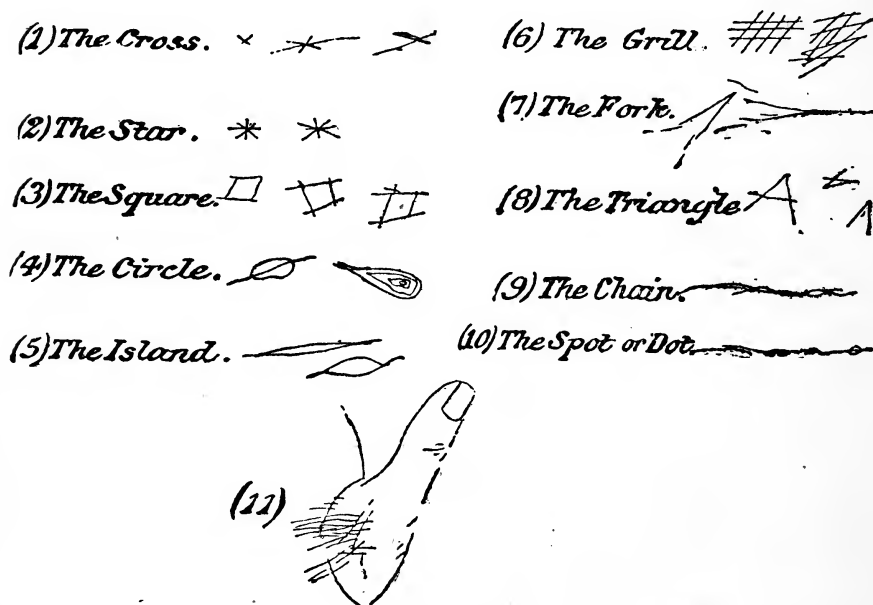


FIG. 25.

palm, though it has been so broken and indistinct in the Plain of Mars.

These rules are easy to observe, and a little practice will speedily give confidence. Again I say, take nothing for granted.

We will now proceed to indicate the Signs, leaving the smaller Lines till later. The most common are—

(1) The CROSS, which, unless it be clear, is unlucky, but it possesses certain significations upon the different

Mounts ; though an ill-sign it indicates Marriage or Jupiter, and success in our wishes. The marriage may be unlucky, however, or of "Japanese" kind.

A cross upon Saturn is misfortune, fatality ! adverse luck.

A cross upon Apollo is bad luck in business or art, *unless* the line is deep and clear. If the Line of the Sun be good the cross loses its bad influence to a great extent.

A cross upon Mercury gives talent for deception and even theft and perjury, kleptomania.

A cross upon Mars means strife, even homicide. (No evidence upon this, personally.)

A cross in the Plain of Mars foreshadows a change in the Life. It will be connected with the Fate Line and bar it. It also points to a somewhat restless *combative* spirit, and danger in this.

A cross upon the Mount of Moon means, simply, lying. It may extend to self-deception and to mysticism, but the deceiver is revealed. Yet have I seen no cross upon a man whom I knew to be a "humbug," as the phrase is, who, if he do not actually tell bare-faced falsehoods, sails too near the wind of deception for ordinary people to follow him, at times. The cross may be hidden in the grille upon the Mount.

A cross upon Venus is a single love—one true unselfish affection, often unhappy, unless Jupiter place his cross upon the hand. This *single* "fatal" love, as indicated on Venus, I have never noticed ! Why this is so I cannot explain, and I shall be glad of instances to correct me. But I have seen the Jupiter *and* the Venus Cross in the hand of a married women, showing much love.

A cross "at the end of the Life Line" is said to indicate a "change of position." Presumably it would, but the position is not defined in any work on Palmistry. My own idea is it simply indicates failing health and strength, as it naturally might do, and a consequent struggle in misfortune. (See "Fork.")

A cross generally on lines means *change*, so Fate, Life, &c., are effected in some degree by such markings. The cause will be foreshadowed. A cross in the Quadrangle is

a sign of mysticism, and near Luna "indicates a voyage." The Mystic Cross is separately marked under the Mount of Saturn.

(2) *The Star.* (Fig. 25.)

The STAR indicates circumstances over which one has no control. Thus a star may place us high in honour or cast us into a felon's cell, or kill us suddenly. A great deal depends upon the Mount whereon the star appears.

On Jupiter, honour, riches.

On Saturn it threatens violent death unless a square intervene.

On Apollo, riches, *but no happiness unless the Line of Apollo be good also*, when our efforts will be successful, with assistance, a line insisted on as it were.

On Mercury, dishonour by reason of chicanery or theft, unless the hand be particularly good. (Some say it means, with proper signs, "sudden literary success." Of this also I have no personal knowledge.)

On Mars, death in battle, or elsewhere, suddenly.

On the Plain of Mars, glory in the field.

On the Mount of Venus, evil influence of the opposite sex, troubles in love affairs or marriage. It is said that a star upon or close to the Life Line foreshadows law-suits.

A star on the Mount threatens danger by water. This is, I think, true, because being myself blessed with such a star upon my left hand, and having twice already narrowly escaped drowning, it would almost seem as if my destiny may be fulfilled. At any rate I shall not drown myself, nor shall I be hanged. A star here indicates dropsy in some cases.

If the star occur upon the end of the Head Line, it warns the unlucky possessor of brain weakness, perhaps of hereditary affliction, and this may tend to self-destruction. A star upon the Line of Head near Mars is said to indicate blindness.

A star on the Fate Line is something extremely unfortunate, and great care should be exercised to avoid a catastrophe, the cause of which may be sought in the palm. The star at the base of Saturn's finger uniting

with the Line of Fate is violent death, or disgrace and death.

Thus the appearance of the star should be carefully watched and noted. It does not rise suddenly in the hand. It is formed by degrees, and its position as regards other lines and the Mounts should be studied daily. It is a fatality. We cannot avoid it completely, but we can check its full development.

(3) *The Square.* (Fig. 25.)

This sign, as shown in the diagram, is easily recognised. It is a preservative—it guards us from accident and violence ; from death. It certainly is a sign of protection from evil. In my own hand is the decided square upon Saturn enclosing a cross, and another square lower down shows me a safeguard from violent death. In fact the squares in my own palm are frequent, and I know that my escapes have been numerous on land and water. Energy is also indicated by the appearance of the square.

I have seen a break in the Line of Life enclosed in such a figure—an “irregular square,” so to speak, but plainly indicating protection from illness at an age which I stated (closely) to my questioner. The reply of my consulter confirmed the time of the attack of fever which affected him seriously, but from which he rallied wonderfully and unexpectedly.

A square upon the Line of Saturn, if it (the line) be of evil omen, will save the person who possesses it from the evil results indicated, or fostered by him.

A square with a red tinge is said to be a “sign of escape from fire,” while a square surrounding a star means “escape from assassination.” While not endorsing this, I would recommend the search for the sign to some rulers and heads of Governments, if the star be placed upon the lowest phalange of the middle finger, except in a very good hand. The indication is then paralysis, not death by the dagger, in the end !

But certainly the square proves to us that we have been preserved from accident or from death or some

severe illness. It gives us coolness in danger and common sense also.

(4) *The Circle.* (Fig. 25.)

This is a rare sign. I have only noticed it on one occasion, and I give a representation of it (enlarged) because it seems to me indicative of much misfortune. It is the most peculiar development of the Head Line which I have ever seen. It looks as if water would end the existence, and it is upon the left hand only. An unpreventable fate! The manner in which it emanates from the Head Line is ominous, especially as it terminates rather low down on the Mount of the Moon and the imagination. Brain trouble is anticipated, and may lead to suicide by drowning.¹

The circle is always considered unfortunate, except upon the Mount of Apollo, when it is great glory. Weakness on Heart Line and blindness on the Life Line.

(5) *The Island.*

Let us look now to the Island, which, as every one will expect to learn if he has not guessed it, is a bad sign, *not by any means imputing wickedness or sin*, but if the general conformation of the palm and hand confirm the island, then we may deduce certain conclusions.

An island upon the Life Line indicates illness, and when it does so the attack is usually hereditary, or a long lasting failing of the strength. The latter is the most usual condition, and all the space enclosed upon the Life Line, as in the diagram herewith, is the period during which the bodily strength has been diminished and the health indifferent, even if no definite illness be endured (Fig. 26).

The island in the instance in question covers a divided break in the Life Line in the left hand (Fig. 26), but the same break is not apparent in the right palm. In it

¹ Since writing this paragraph I have ascertained that the person has more than once thought that if he had to die he would drown himself.

the Life Line becomes rather faint, but the island encloses the weak space, and preserves the patient, while the fence around the break in the left hand decides that the illness (fever), though unavoidable, will not be dangerous to life. This diagram is taken from a living hand.

An island upon the Head Line (Fig. 26), also indicates weakness, headache, neuralgia, want of power, and even failure. Such an island, which corresponds in age with the island in the Life Line, would presage a serious decrease of power and application, failure of capacity for work, languor, depression, dejection, worry, and forebodings. Under

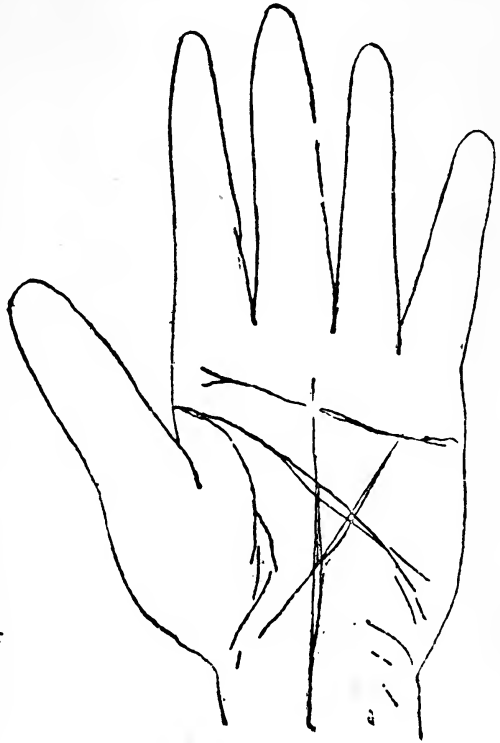


FIG. 26.

such circumstances the patient should work as little as possible and avoid *all excitement*, while pleasant society will benefit him.

I have seen and noted such an unfortunate combination of islands, and the advice which I had the temerity to give has been acted upon, but not entirely. I am therefore prepared to hear of lassitude, headache, neuralgic pains, even of occasional numbness in the fingers. But the patient will recover his strength for a space of years, have some good fortune, but will die poor. *Qui vivra, verra!*

Furthermore an island upon the Head Line, if in conjunction with or complement of a bad Heart Line, and other patent indications, warrants the assumption that the person upon whose hands the island appears is one

tormented by—or, at any rate, occupied by—evil imaginings, at times. (See “Line of Head,” *ante*.) This is especially probable when the severance occurs near a high Mount of Moon and Venus prominent. In the Plain of Mars such an island is said to betray a “murderous tendency,” but this verdict I am unable to confirm. Nevertheless I am decidedly of opinion that a person who has a passionate hand and possesses a decided island, or a loop, in the Head Line, is one who in angry conflict would not spare his antagonist if he “got him down.” I think he would kill in his anger if the means and opportunity were to hand, but only in actual conflict. He would not steal or murder for fear of detection. Yet he would feel little compunction in killing if he had to defend himself or others, even if not in a rage.

Such a man would never be a soldier, but he would be a hard fighter if circumstances called upon him to defend any one or any place, and he would assist his friends in any way he could.

An island upon the Heart Line usually points to an “unfortunate attachment,” but not one in the ordinary sense of the term. It means a wrong attachment in a bad hand. In a calm and peaceful, dispassionate hand it indicates serious affection of the physical heart, not the passions. A very much looped or broken Heart Line shows a number of love affairs, engagements, flirtations, carried to the limit recognised by Nature. The Fate Line and Mount of Venus confirm the signs.

An island upon the Fate Line (Fig. 26), always indicates an attachment, and generally—I may say always—an attachment to a *married person* of the opposite sex. This is a formation which I have often seen and spoken of, and have had (unwillingly) confirmed by the people who asked advice—chiefly ladies. It must not be supposed that the attachment is sinful, as the same formation is in the hand of every married man and woman. But if it be seen in the palm of the youth and maiden, we can promise an attachment cherished and nourished—but whether it has been yielded to other inductions must decide. In any case the island points to unhappiness

and unrest by the influence which causes the young woman to lead a double life as it were, concealing her affection which she cannot help, it may be an unspoken, perfectly innocent regard, a Platonic love, because her will and mind check, and are innocent of, any outward demonstration. But the attachment or admiration exists—some man is the girl's object of regard, and he is generally a married man.

(6) *The Grille.* (Fig. 25.)

This is a fault, an obstacle exaggerating the evil qualities of the Mount, if present. If the Mount be absent, the grille is cold. The Mount upon which the grille appears contains the touch-stone of the character so if—

Venus be grilled, we have excess of affection—passion.

Jupiter be grilled, we have pride, a dominant will, a tyrant, and a selfish person.

Saturn's grille is bad luck, misfortune.

Apollo's grille is vanity, chattering, folly.

Mercury's, hypocrisy, *finesse*, kleptomania perhaps.

Mar's, death by violence.

Moon's, melancholy, poesy, discontent, sadness.

These are the indications of developed Mounts and grilles. If the Mounts be absent and the network exist, we have coldness in passion, no sensuality; superstition in Jupiter; and mean attributes in Apollo; in Mercury, error and lying. In fact, the good qualities are prevented from appearing by means of the net which our natural tendencies, passions, desires, wishes, and other "works of the flesh" have cast upon us. We can generally escape by our Will, but if we do not try we remain immeshed sometimes more deeply.

(7) *The Fork.* (Fig. 25.)

This parting of the lines has a signification. For instance, a fork upon the Head Line under Jupiter gives constancy to the affections, but unfortunately happiness

is not allied with the love. The person may be worthy, but the affections have been misplaced ; and if the fork be crossed, the love is broken, unlucky !

Upward branches or forks are indicative of strength of the line. Downwards on Life Line they imply failure, loss of energy, decaying life ; and if they form a kind of tassel or fringe, loss of means will accompany loss of health. Branches beneath the Heart Line are disappointments in our affections or friendships. Upper branches, success, and pleasing indications. No branches mean a life without any love for the opposite sex.

A fork upon Apollo is success in our selected employment. A confused double forking means an attempt to do more than one thing, and the efforts will end in failure or small success, because the energies are distributed, not concentrated. Parallel upright lines uncrossed by the upper girdle are good, and indicate success by determined effort.

The Line of Life ending in a fork means weakness ; but in the Line of Head a fork gives imagination, and also common sense if even and medium sized. A large fork gives deceit, diplomacy, *finesse*, at times deceit, even self-deception.

As a rule the fork is a good sign upon the lines, except large and near the Head Line.

(8) *Triangle, Chains, Dots, Worry Lines* (see Fig. 25).

These signs may, in conclusion, be grasped, because their significance has been plainly indicated *passim*.

The Triangle is a good sign of success in art or science or other professions. On Saturn the "Black Arts" find its assistance needful ; on Apollo, artistic science ; Mercury, political acumen ; Jupiter, *finesse* in diplomacy, and so on ; wisdom and talent and scientific application being predicted even to calculation in marriage (upon Venus' shrine). Knowledge (and its application) is contained in the triangle, and suggests success.

A chained line is a weak line, and suggests delicacy wherever it appears. Worries about money and business,

and so on, are indicated by a chained Head Line. Obstacles and struggles may be expected when the chain is visible. If the line is a wavy one (indirect) it betokens ill luck. A line composed of many strands is as bad as a chained line.

Dots and spots are various, and denote injuries or wounds or illness, except on the Heart Line where a white spot indicates a conquest in love. A person with many of these spots has had presumably several "bonnes fortunes" in his life. Thus the white spot, if comparatively lucky, is not actually harmless. Red spots are wounds ; a dark, sometimes a blue, mark is a sign of severe illness. White spots on the Head Line mean successes in literature or science or art ; but a dark spot is a sign of a wound. On the Marriage Line a dot is a warning of bereavement.

Worry lines cross the Life Line and explain themselves. A much lined palm is a "thoughtful," brain-working one, the lines across the Life Line indicating troubles, and worries ; and if the line be forked or tasselled at the end, poverty in old age and loss of health.

Lines rising upwards from another line show strength of the qualities of the line ; downward lines likewise predict loss of health, money, or other failures, according to the line.

Lines upon the *insides* of the fingers give them energy ; and if they extend from one phalange to an upper one, they unite the qualities of the phalanges : the material, the reasonable, and the ideal. Thus worldly wisdom and reasonable ability on Apollo are indicated by lines from the lowest to the middle phalange. The material side assists the reason, and so sense and talent combined give success.

The characteristics of the fingers and Mounts being known, the drift of the rising lines must be noticed. A single line is generally fortunate, while many lines are failures or losses, the crossing lines being obstacles. When considering these lines, remember the phalanges' indication, materialism (worldliness), reason, and ideality. Twisted lines are not fortunate, nor always "respectable."

We have now gone over all the lines needed by the student, who, by practice and by experiment, can succeed, after some study, in reading the signs of the palms. The best way to begin is to look at one's own hand, and endeavour to reconcile the statements herein with what one *knows* of oneself. From his own palms the student can turn and experimentalise on his relatives and friends, people who will confess the truth or correct him if necessary. By these means, careful investigation, and continual practice, noting changes, our readers will in a few years become adepts in Practical Palmistry.

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